Seiner lieben Frau
ELISABETH.

TRIO

für

Pianoforte, Violine und Violoncell

componirt
von

HEINRICH VON HERZOGENBERG.

OP. 24.

Eigenthum des Verlegers für alle Länder.
LEIPZIG, J. RIETER-BIEDERMANN.

Pr. 12 Mark. n.

1877.

914.

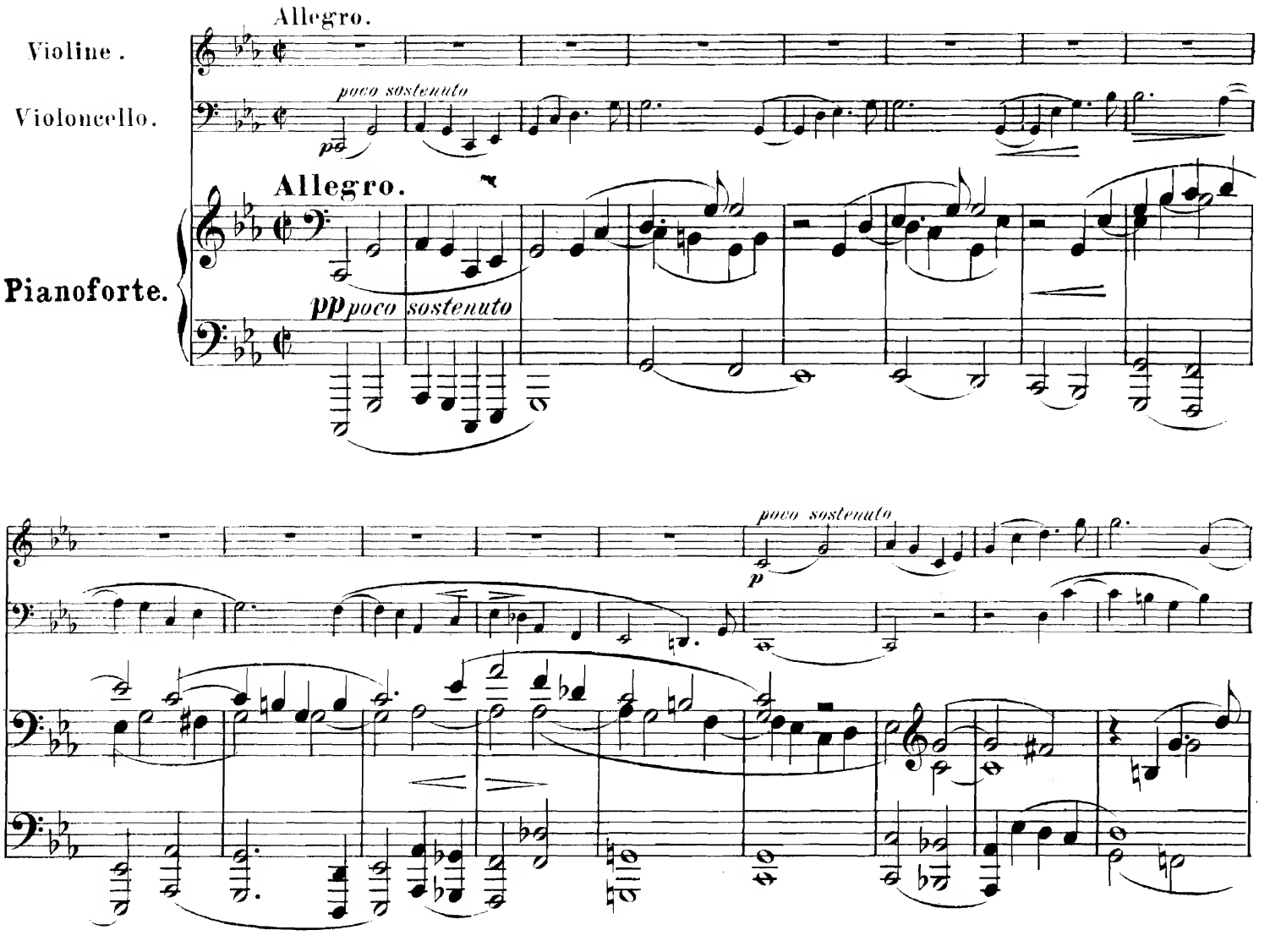
Aufführungsrecht vorbehalten.

Lith. Anst. v. C. G. Röder, Leipzig.

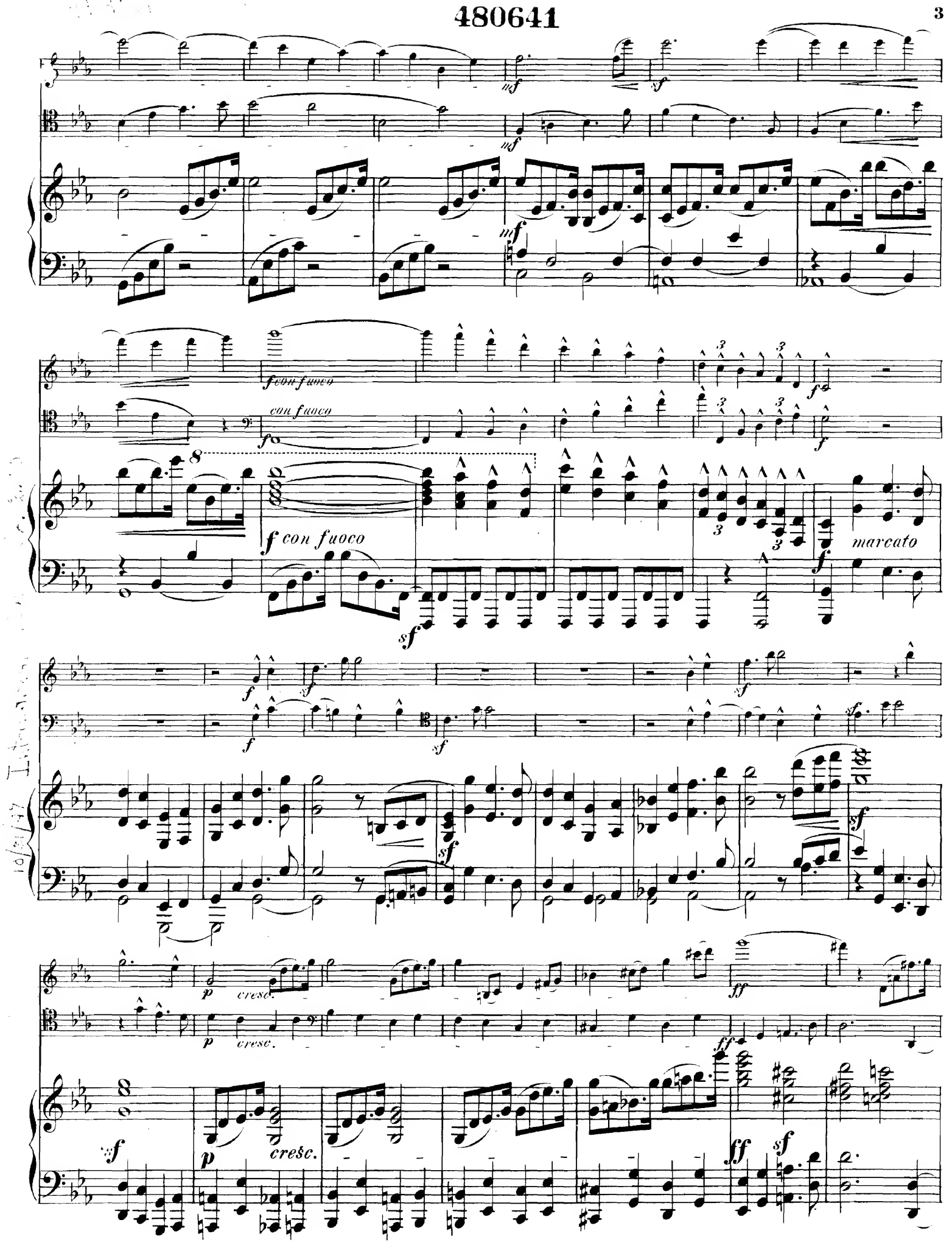
TRIO.

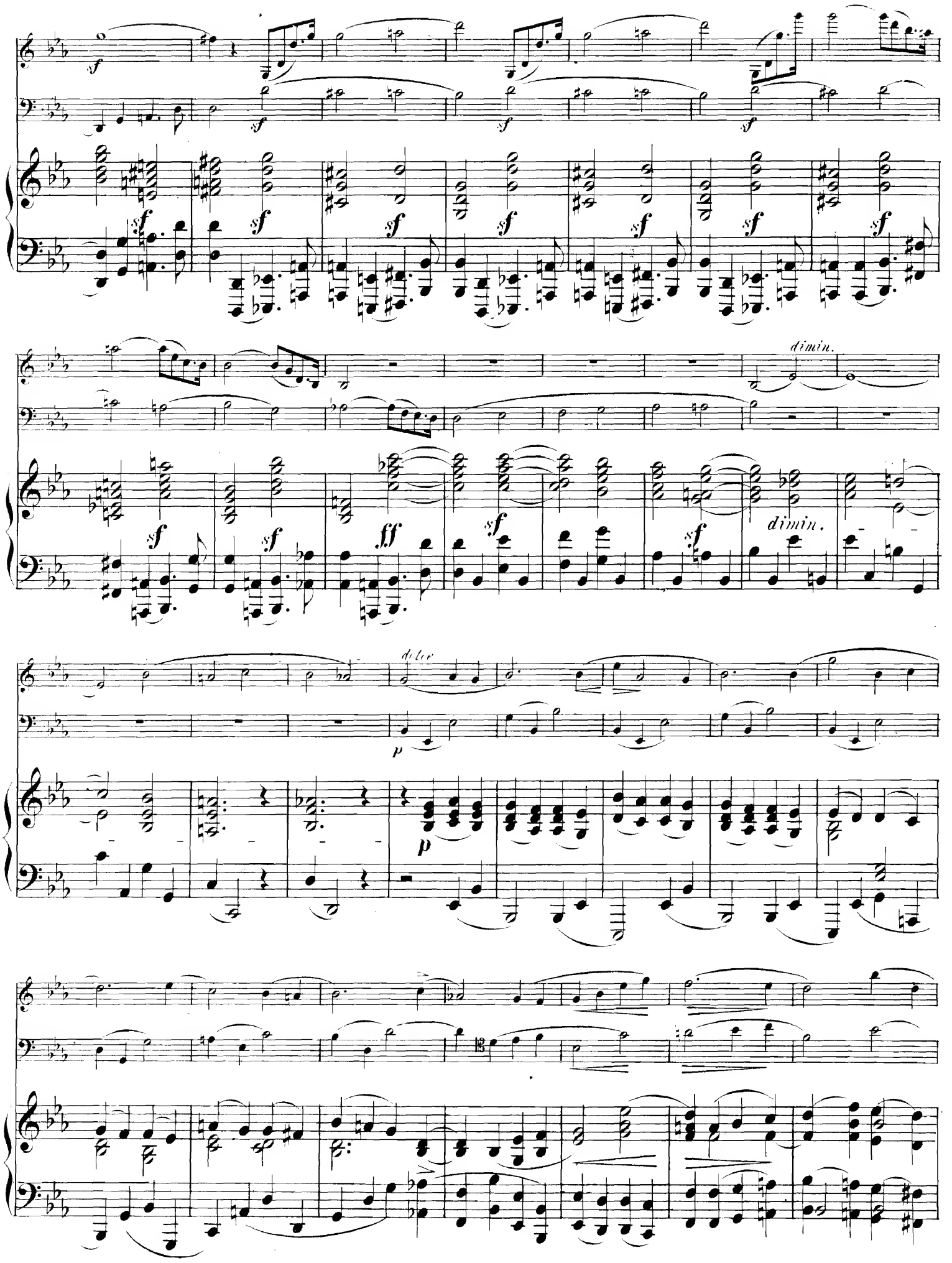
I.

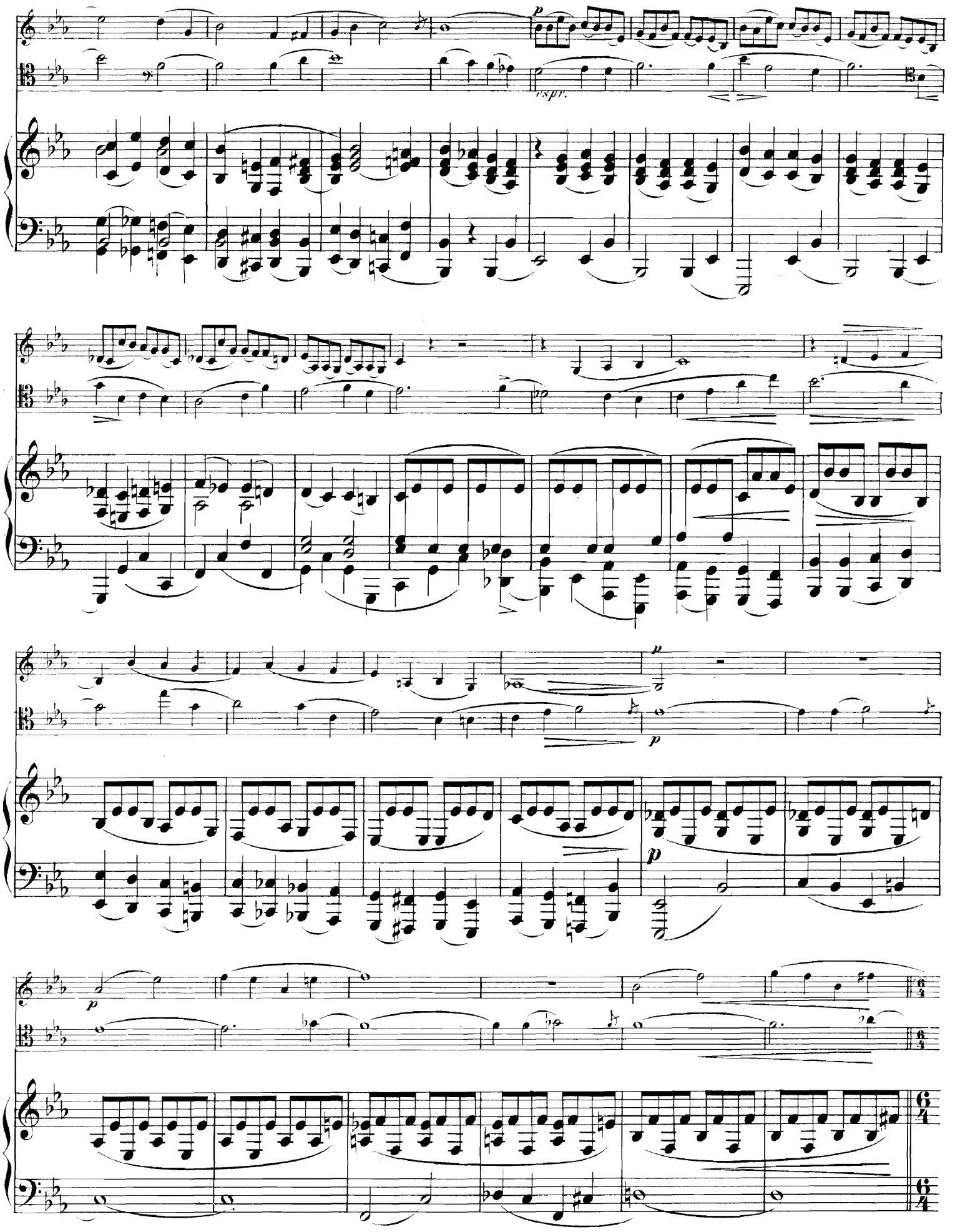
H. von Herzogenberg, Op. 24.

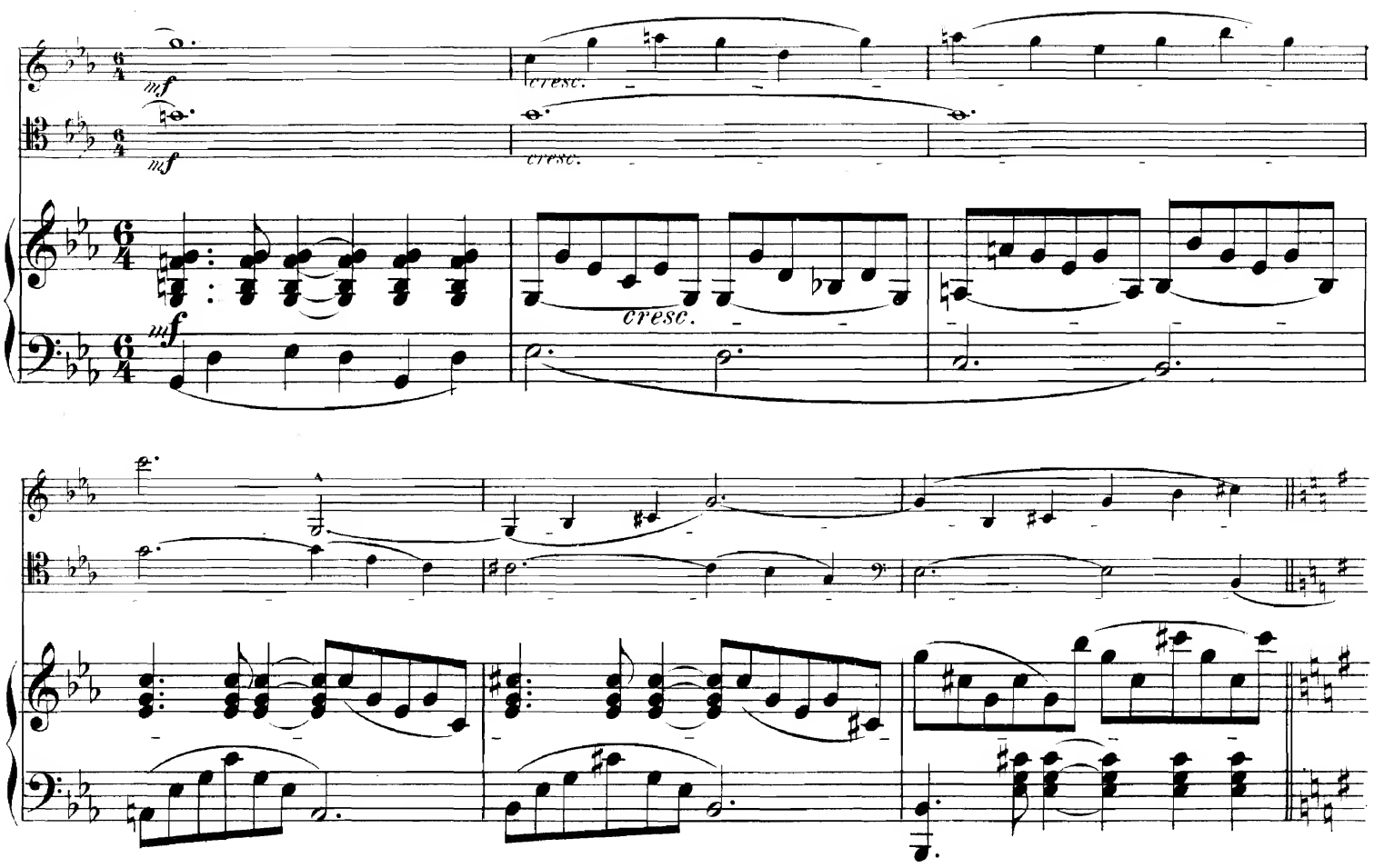


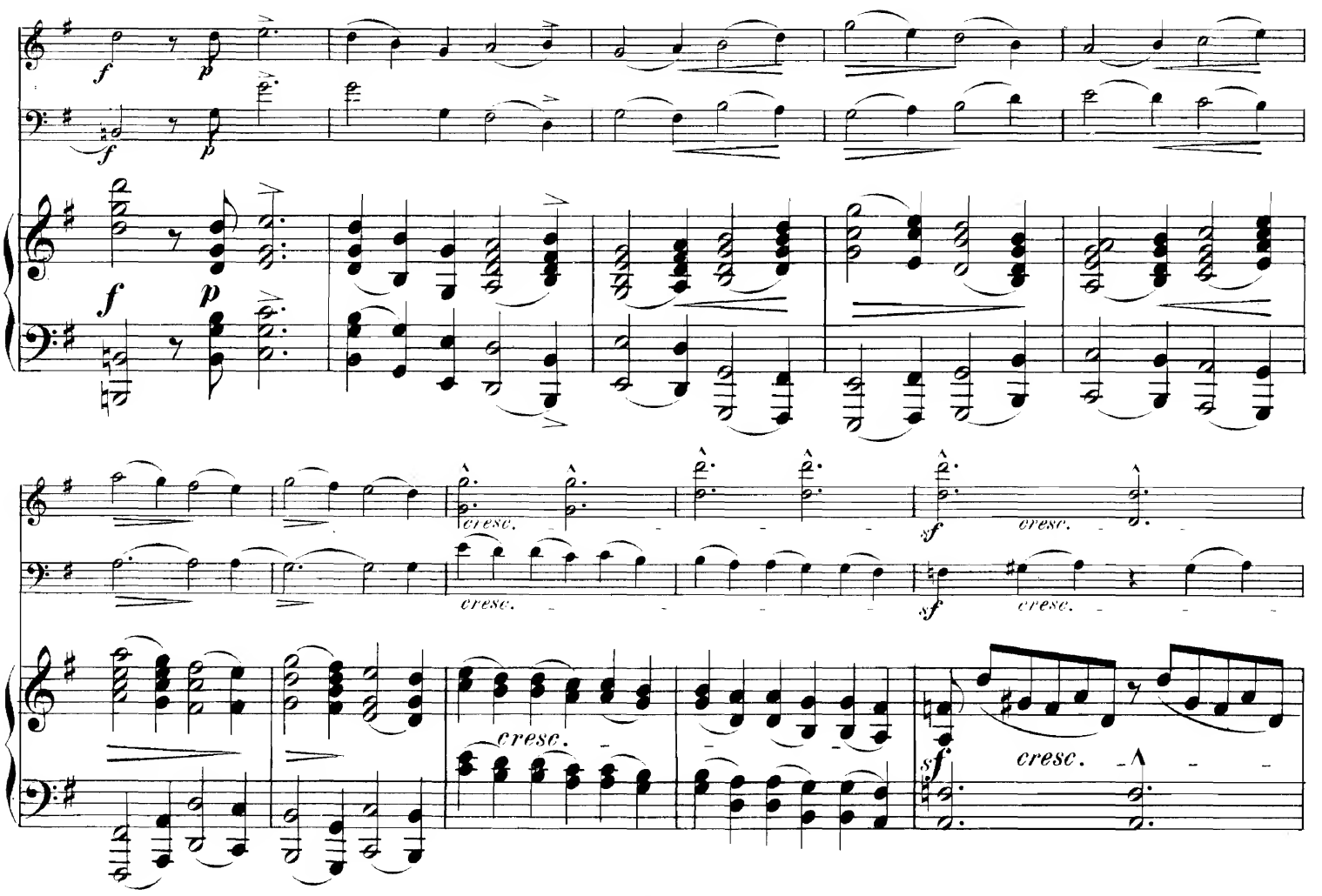
Stich und Druck der Röder'schen Officin in Leipzig.

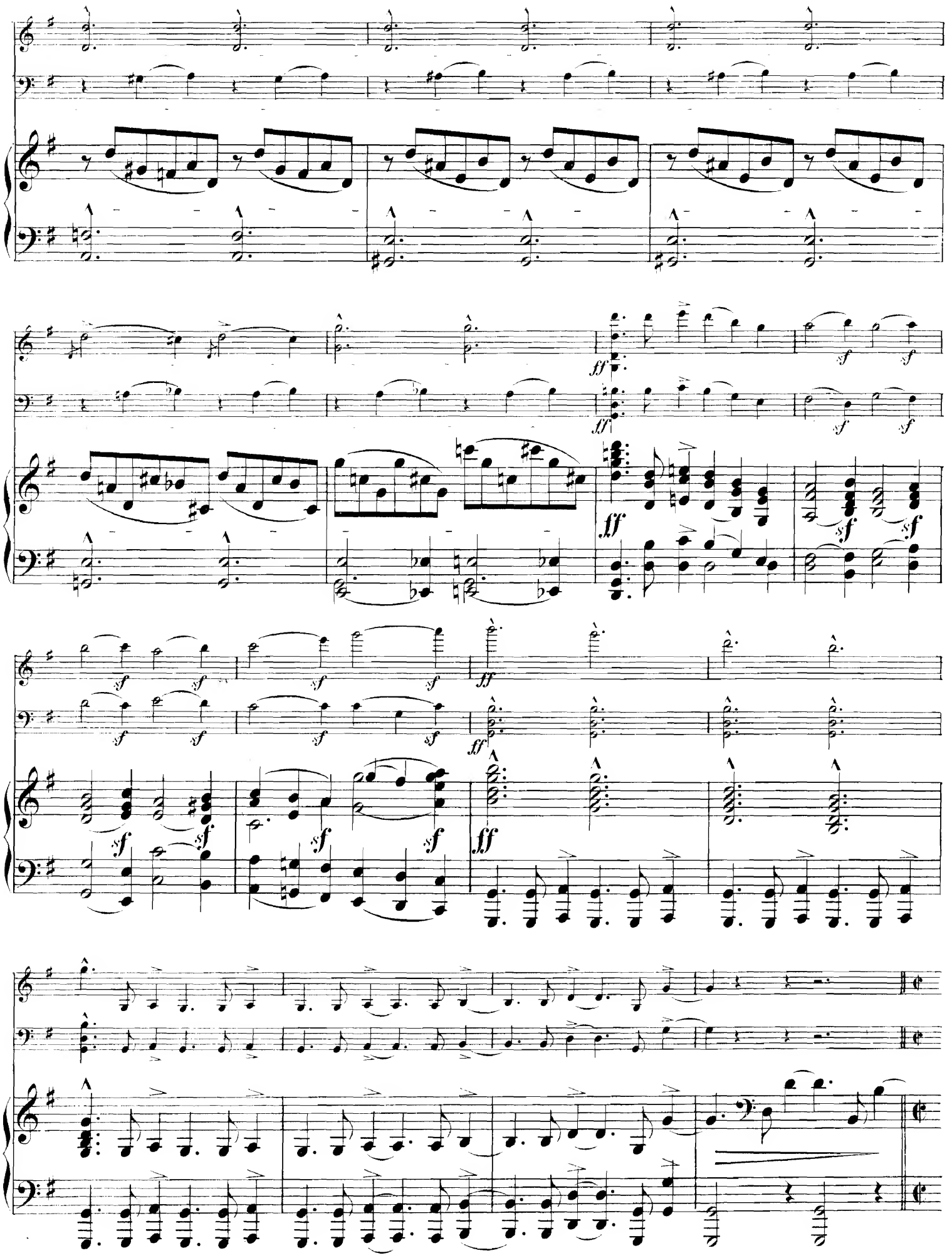

mf
f
con fuoco
marcato
sf
p
cresc.
ff

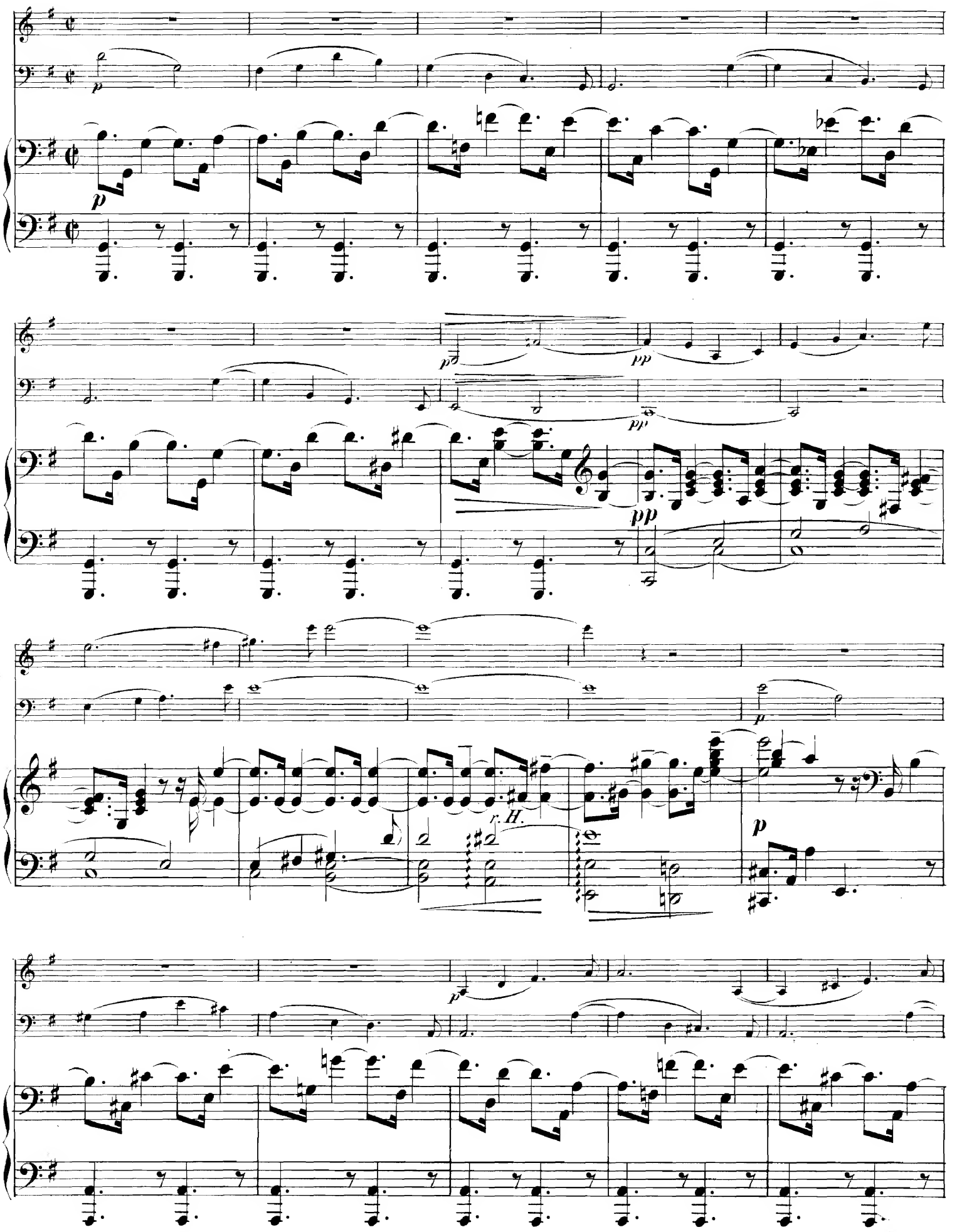

sf
dimin.
fff
dolce
p

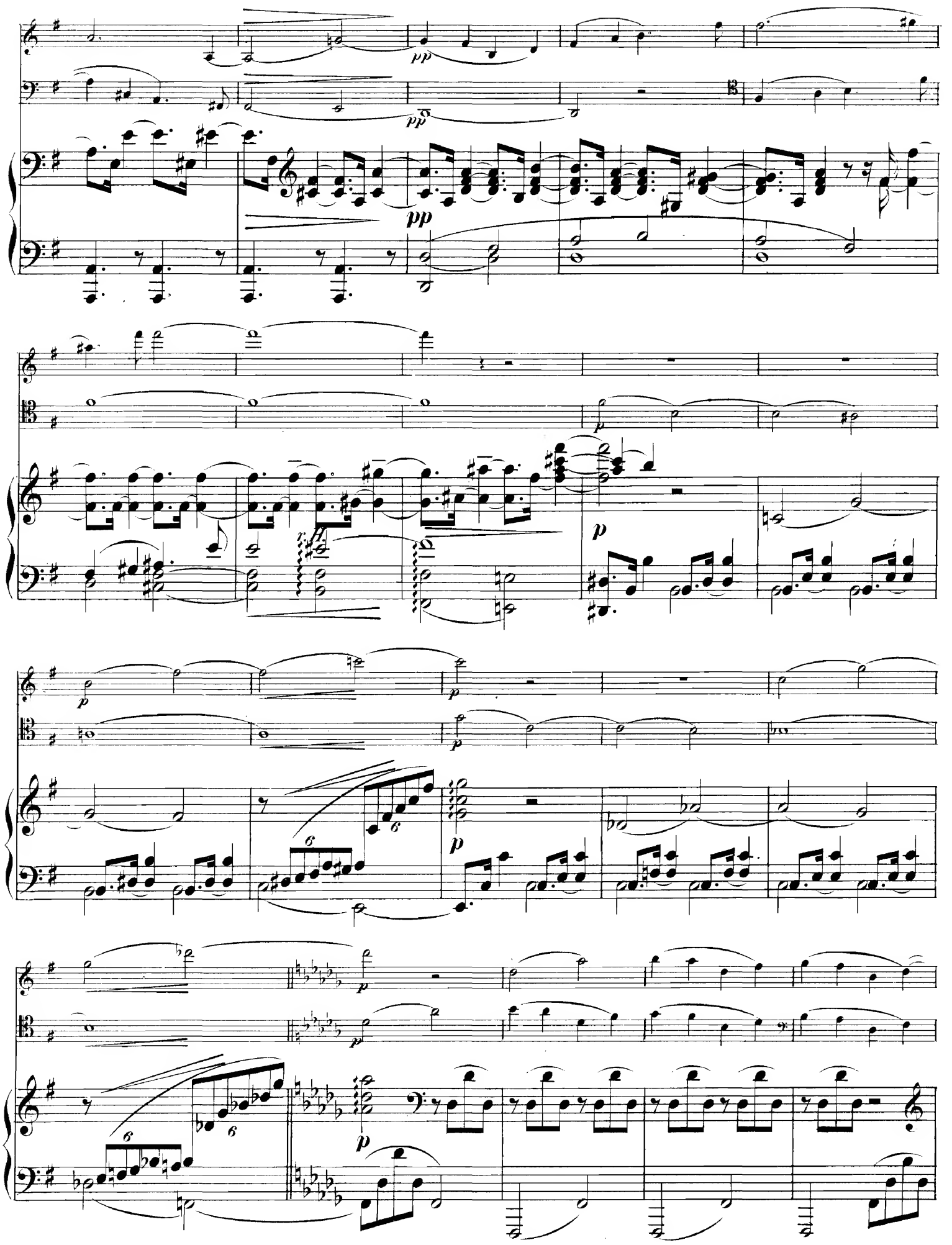

p
espr.
p
p
p
p

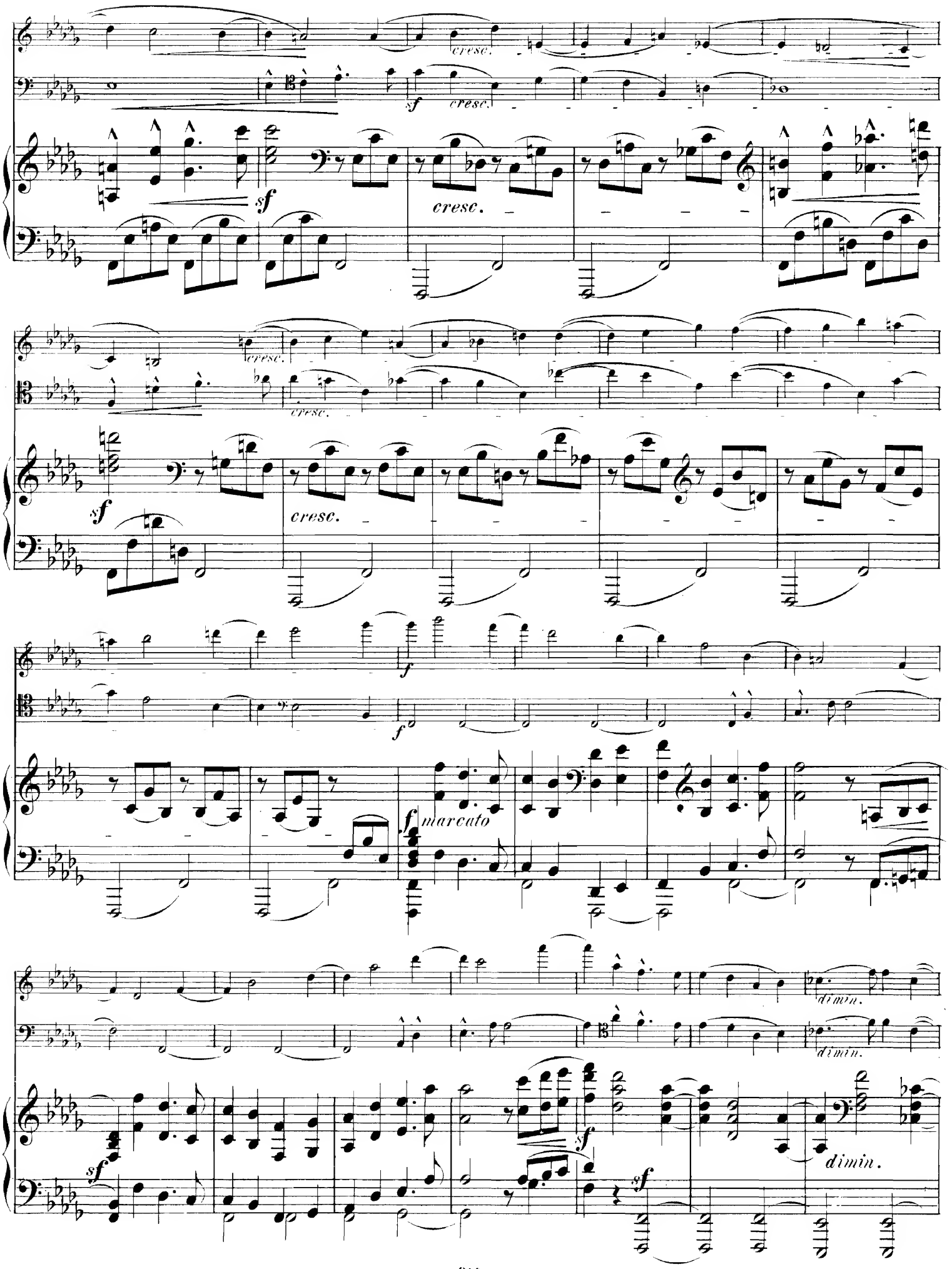

mf
cresc.
mf
cresc.
mf
cresc.

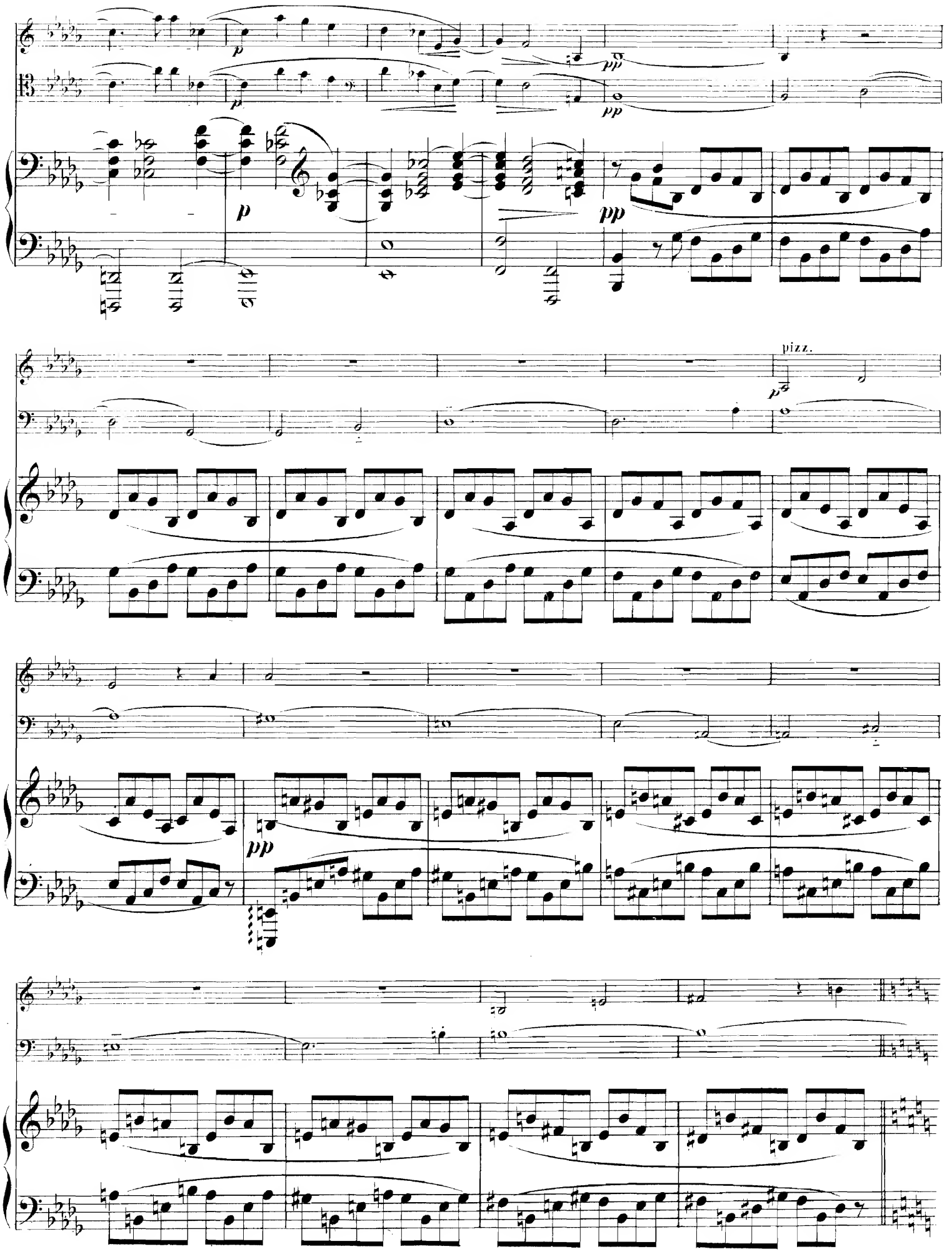

f
p
f
p
cresc.
cresc.
sf
cresc.
sf
cresc.
cresc.
sf
cresc.


ff
sf
fff


p
pp
pp
pp
r. H.
p
p
p


pp
pp
pp
p
p
p
p
p
p


cresc.
sf
cresc.
sf
cresc.
cresc.
cresc.
sf
cresc.
f
f
f
marcato
dimin.
dimin.
sf
sf
sf
dimin.


p
pp
pizz.

pp

ppp pp

ppp pp

arco

p

pp

pp

p

p

pespress.

cresc.

cresc.

cresc.

mf

mf

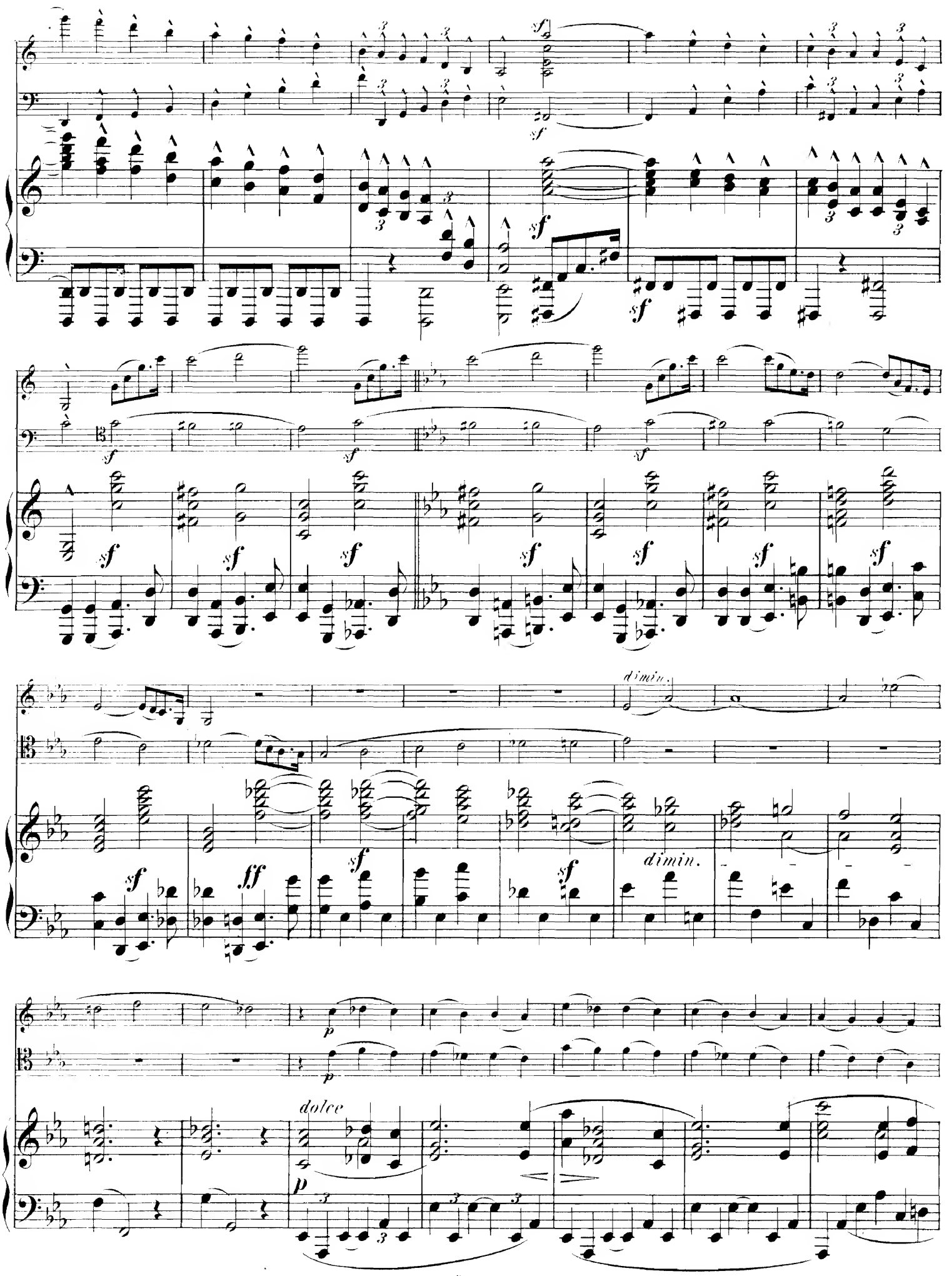
f

f

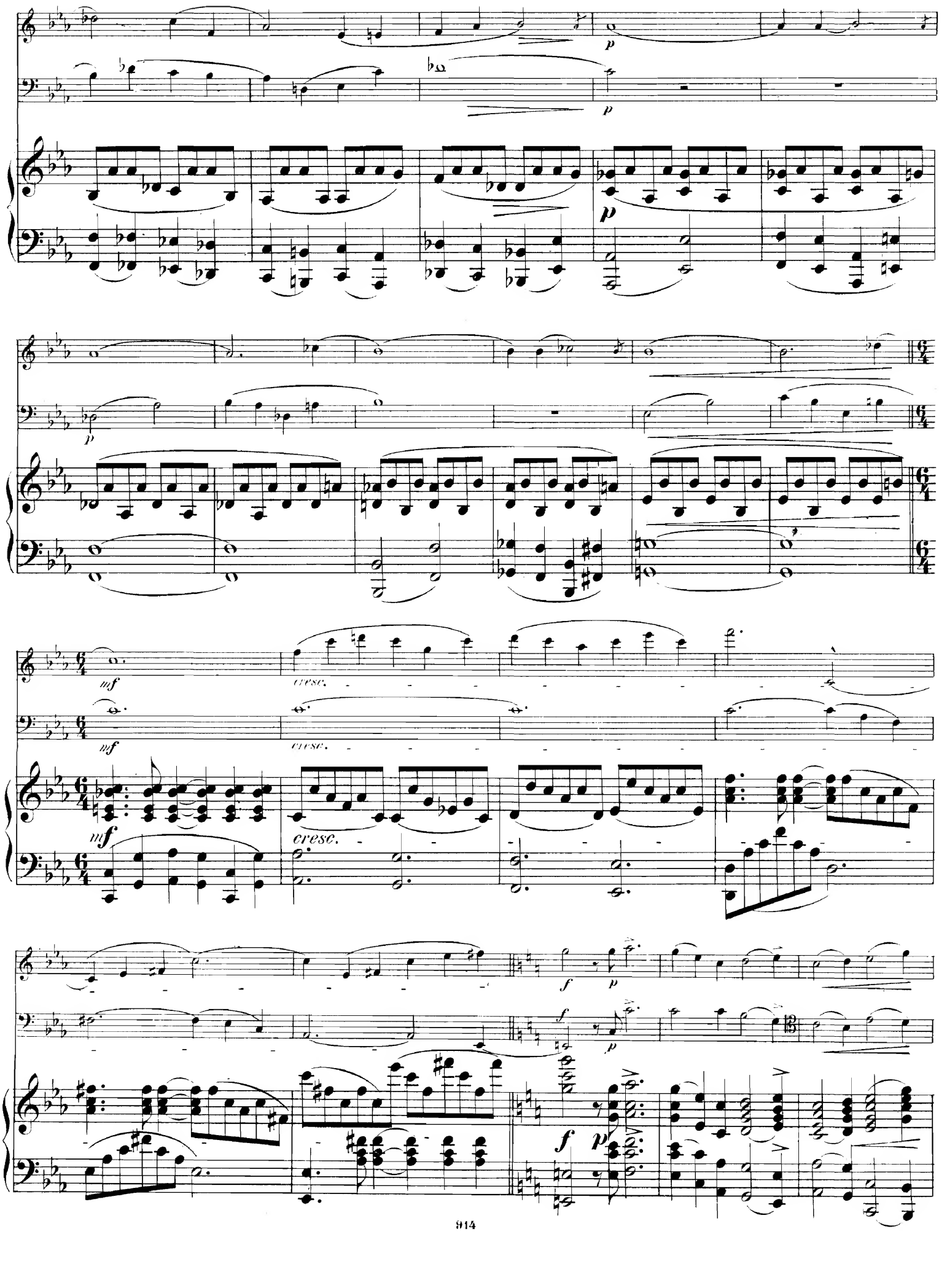
mf

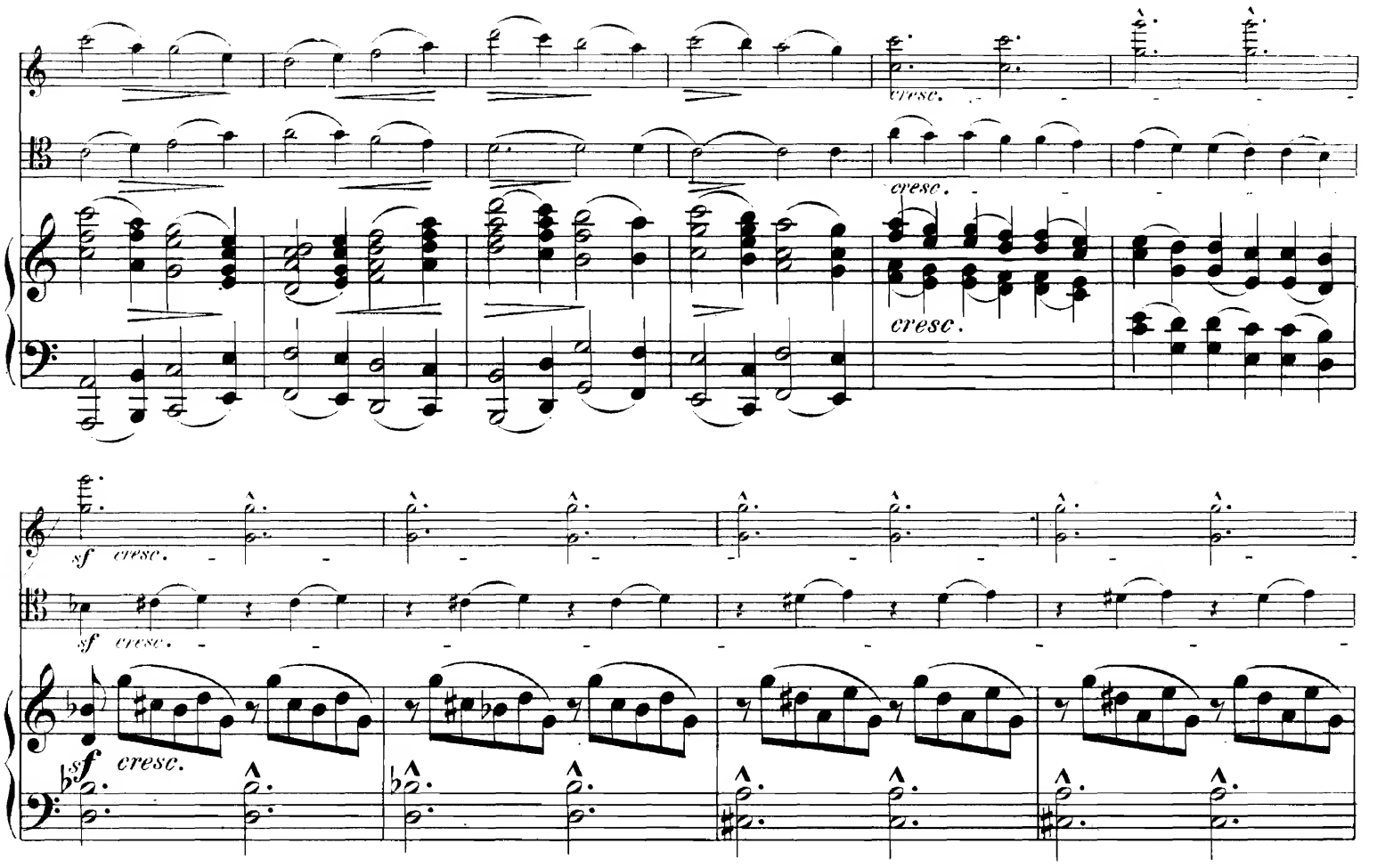
sf

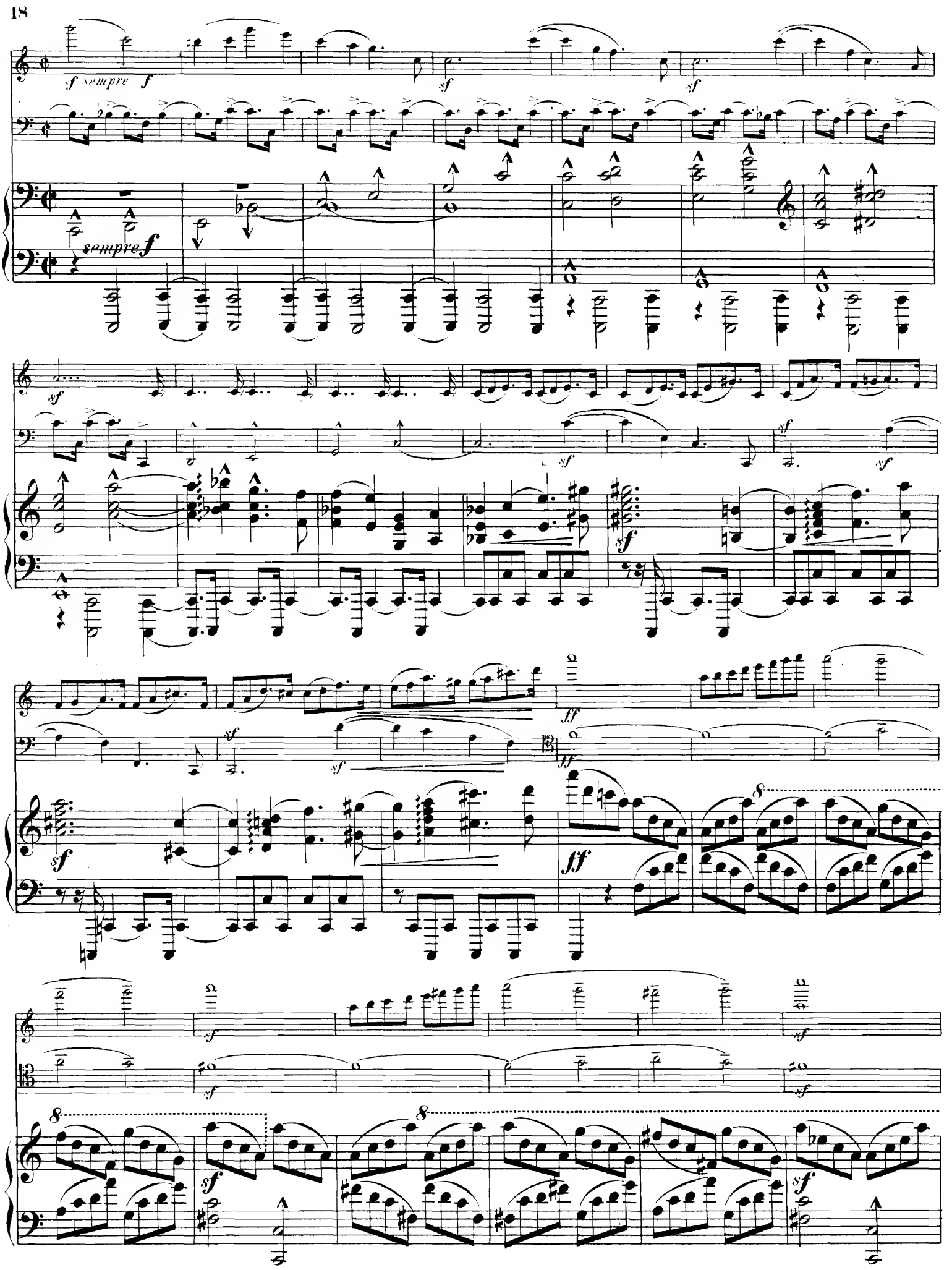
f

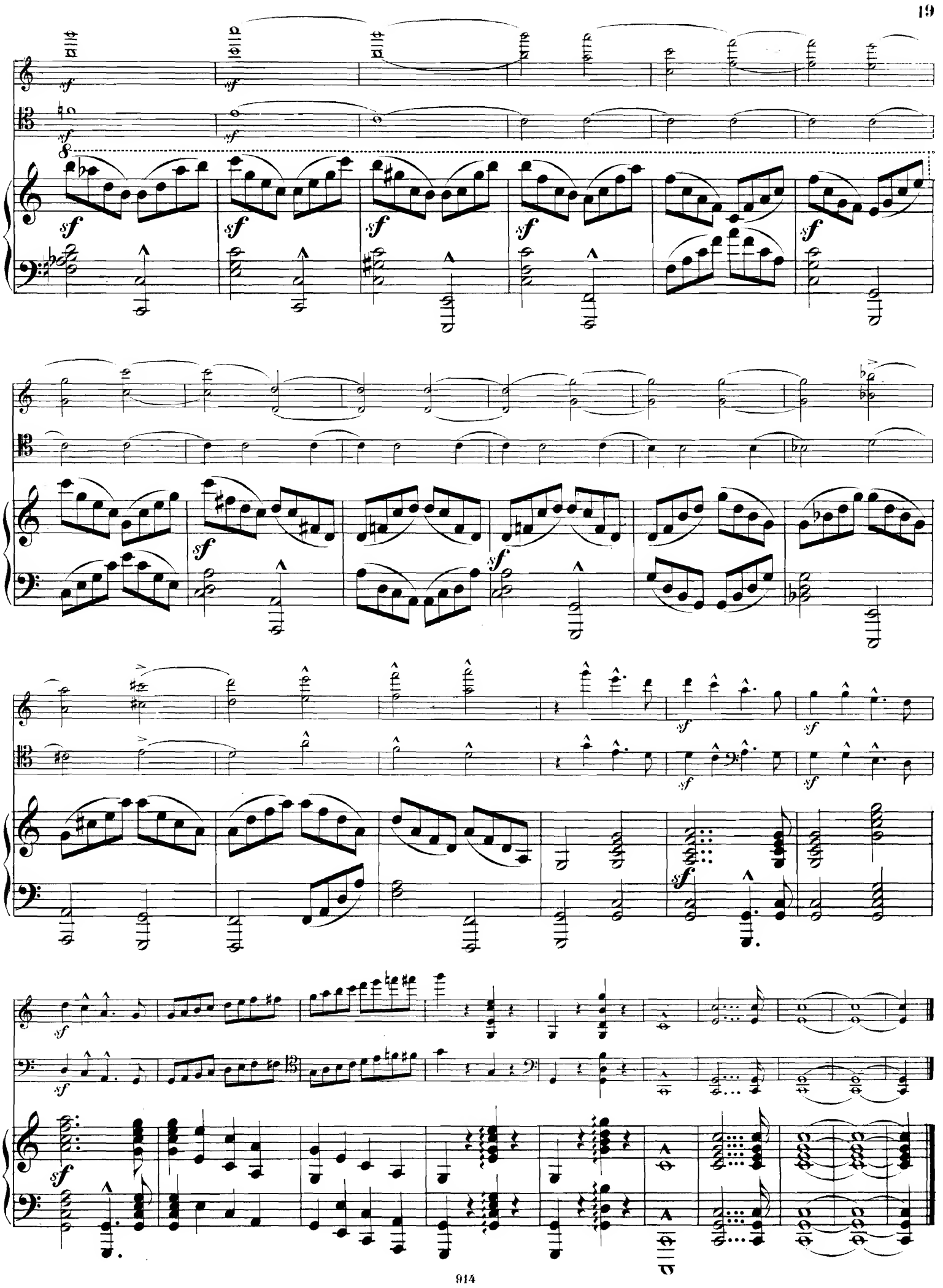

sf
3
dimin.
ff
p
dolce

sul G. espr.


p
p
p
p
mf
cresc.
mf
cresc.
mf
cresc.
f
p
f
p
f
p

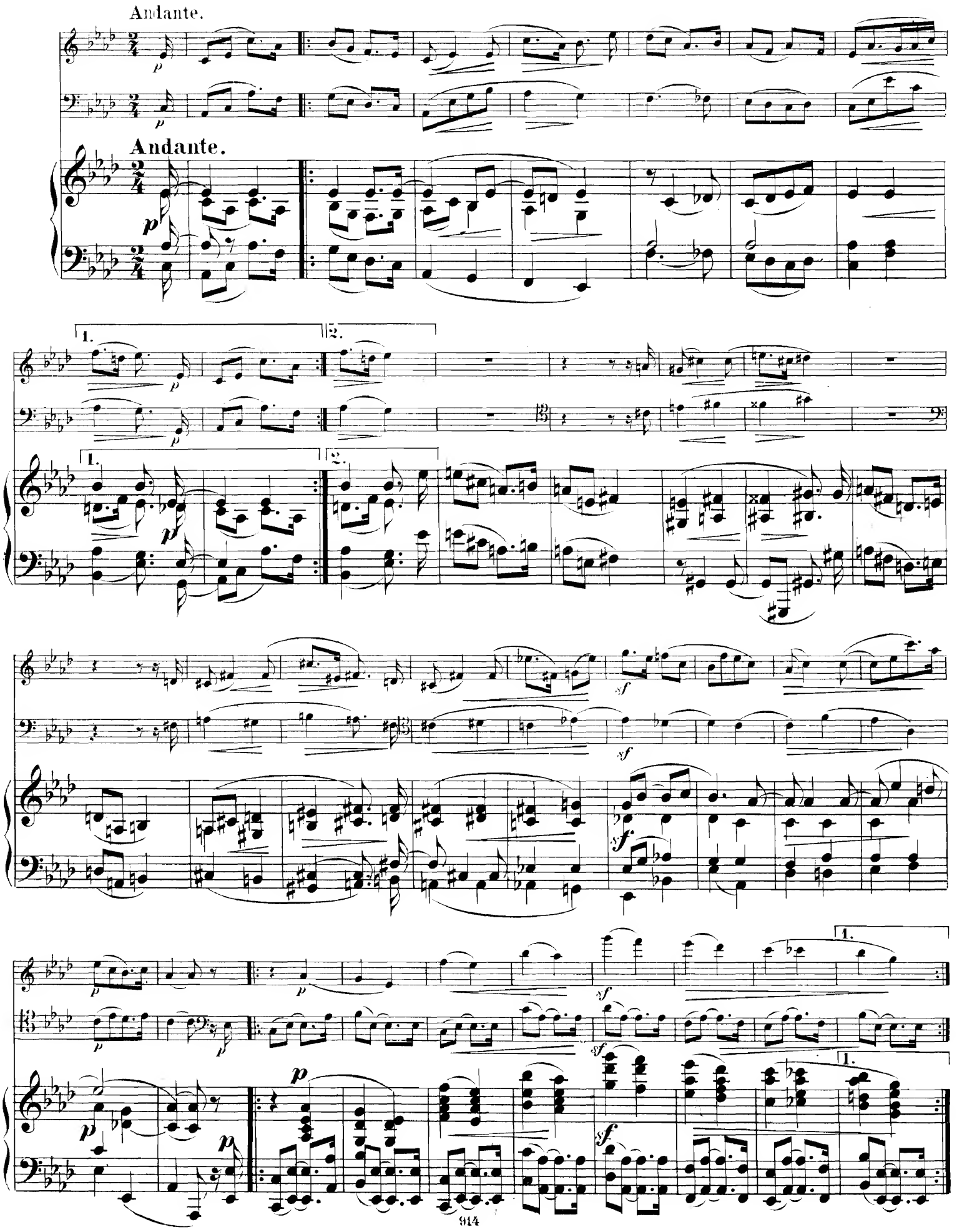

cresc.
cresc.
cresc.
sf cresc.
sf cresc.
sf cresc.
ff
sf
sempre con sforza

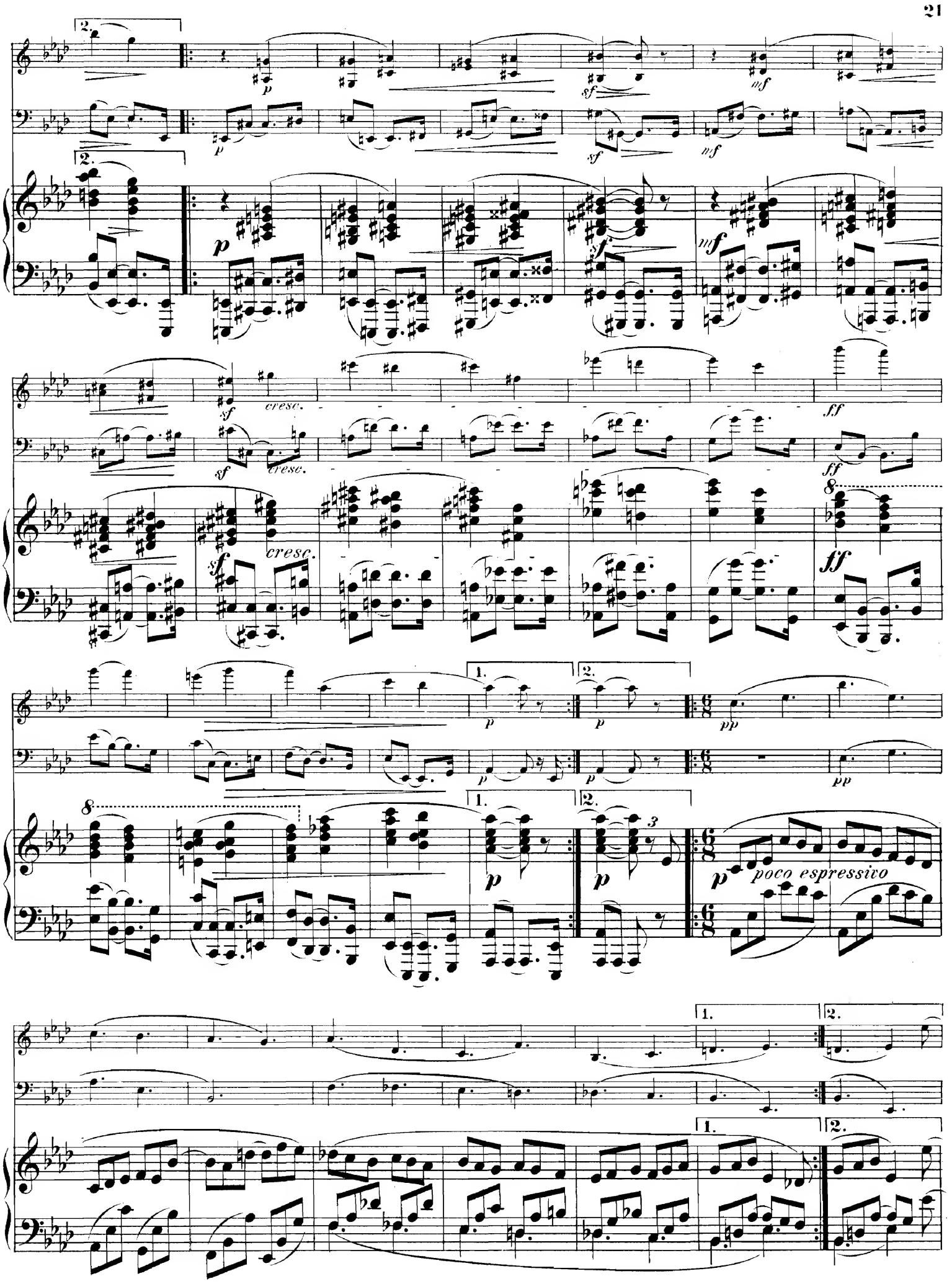

sf sempre f
sempre f
sf
sf
sf
sf
sf
sf
sf
sf
ff
ff
sf
sf
sf
sf
sf
sf
8
8
8



II.

Andante.




2.
p
sf
mf
cresc.
ff
1.
2.
pp
poco espressivo
8

cresc.

mf

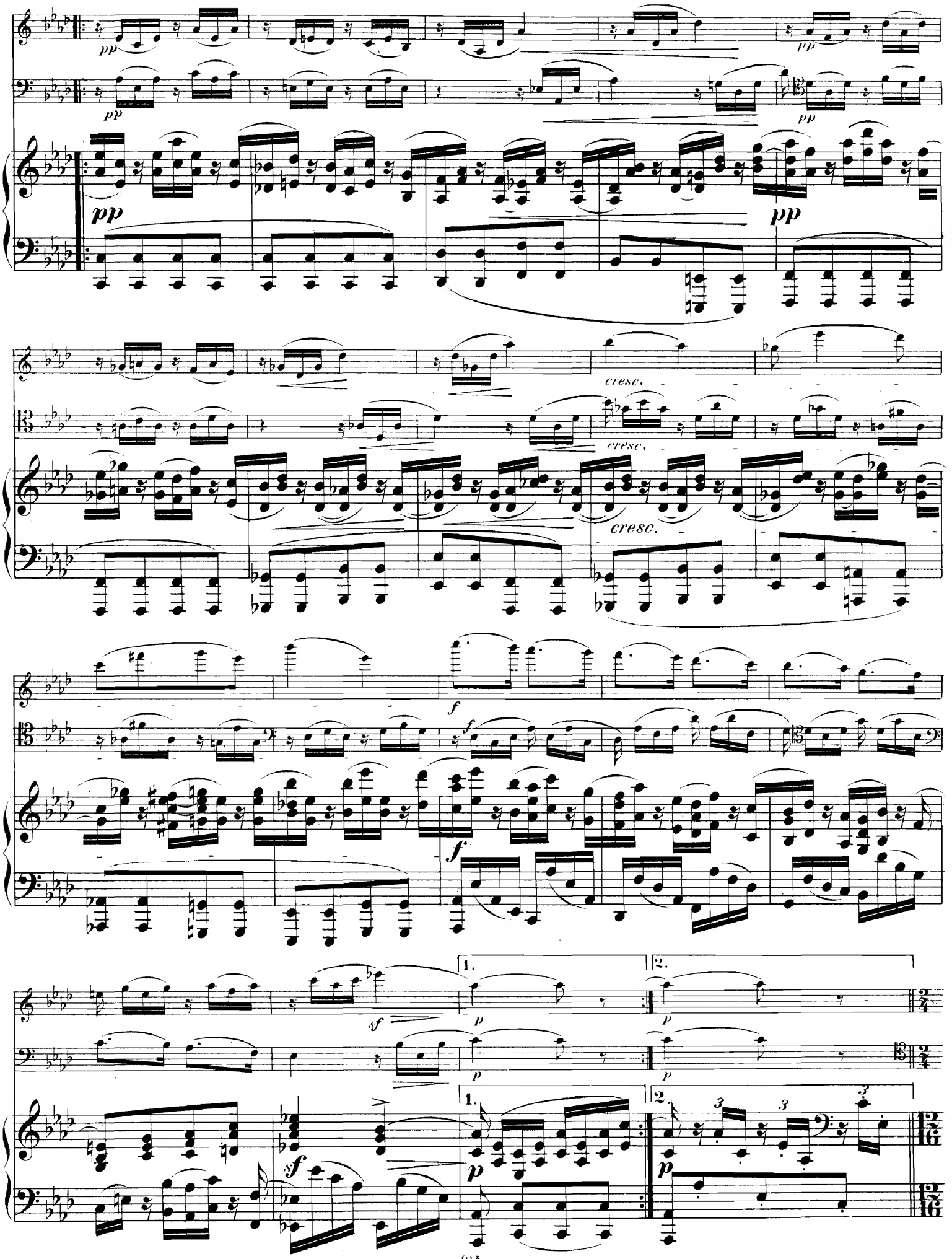
dimin.

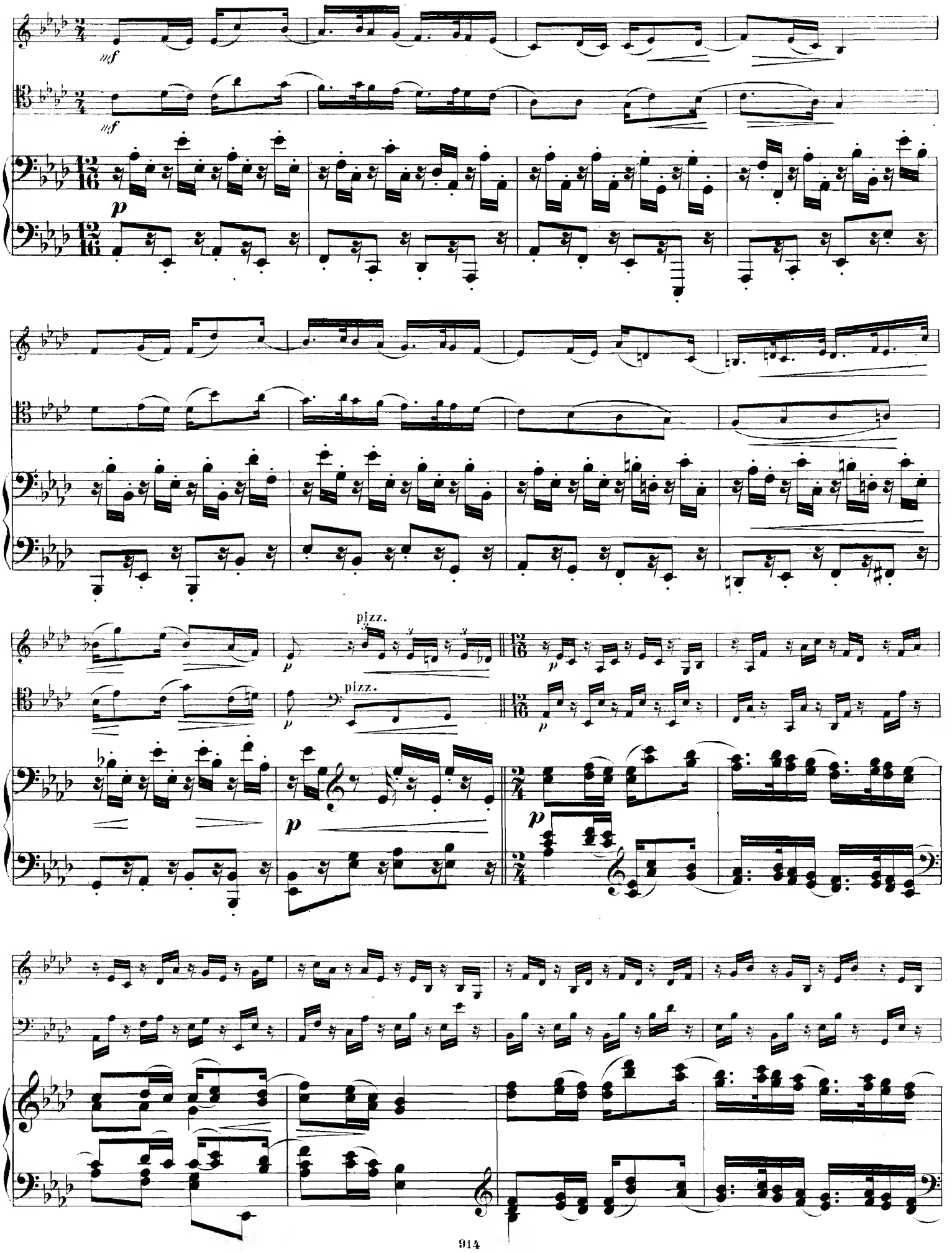
pizz.

arco

1.

2.


pp
pp
pp
pp
pp
cresc.
cresc.
cresc.
f
f
f
sf
p
1.
2.
sf
p
3


mf
mf
p
pizz.
p
pizz.
p
p
p

arco

mf

arco

mf

pizz.

pizz.

p

p

p

mf

arco

mf

arco

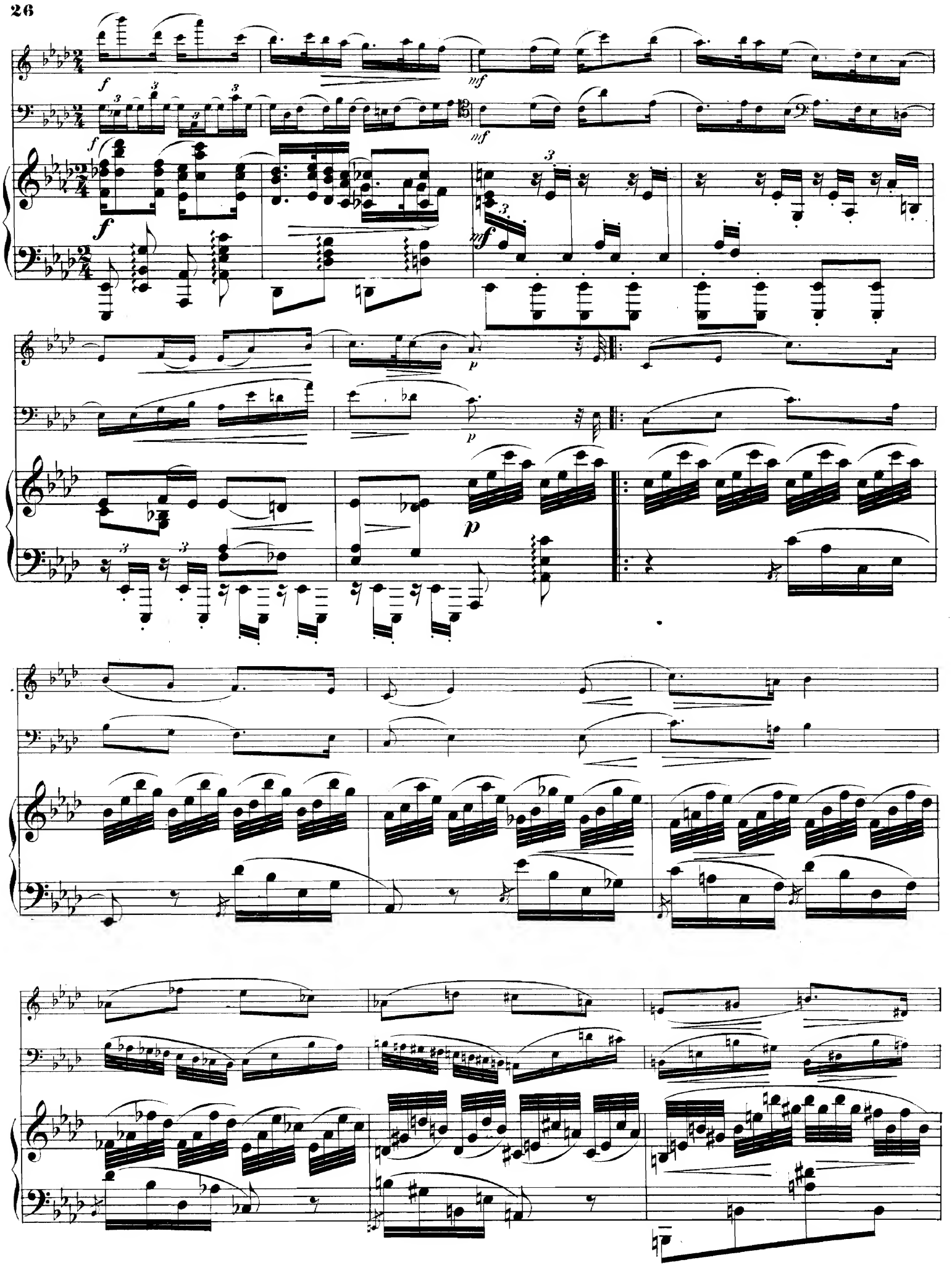
mf

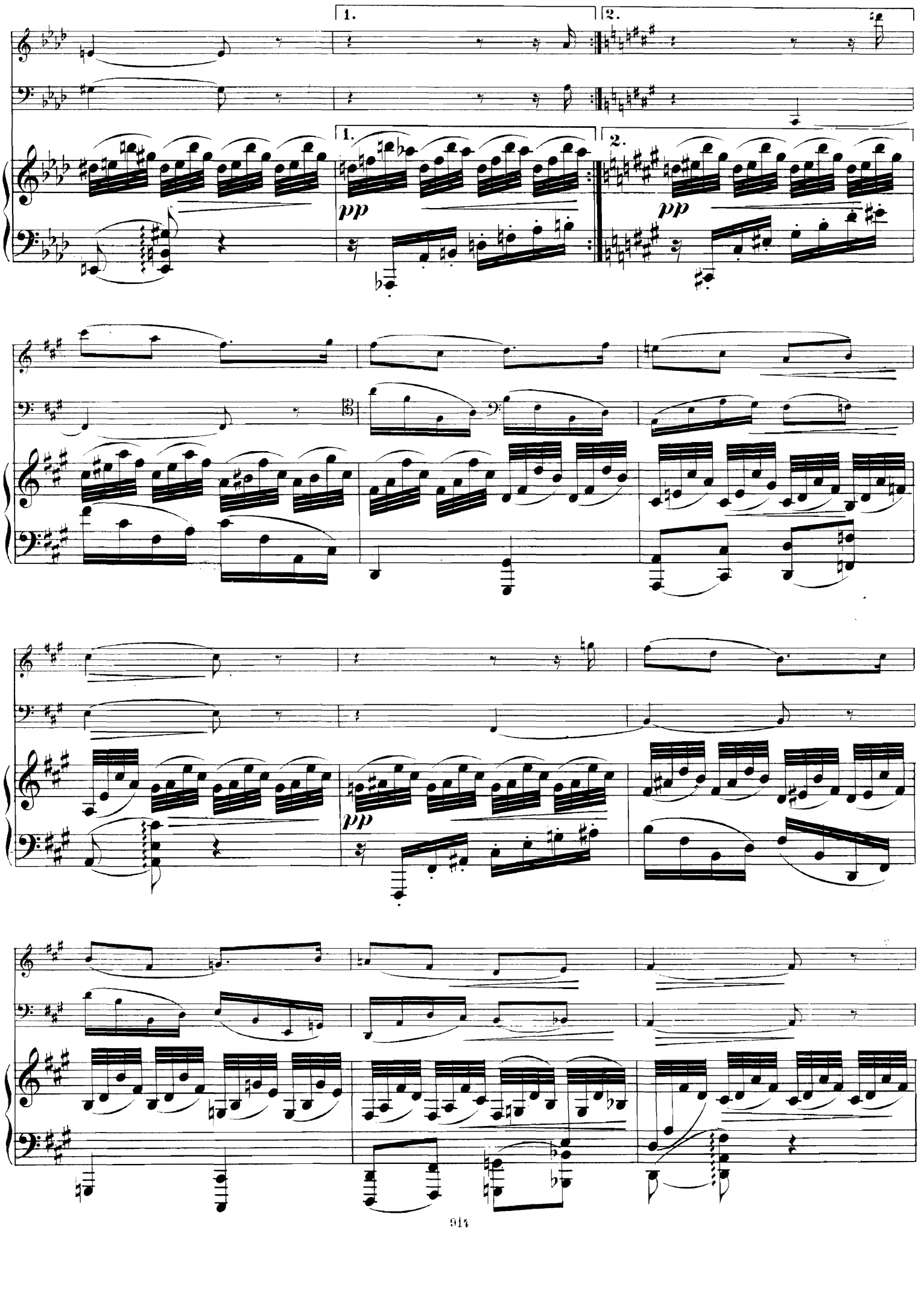
cresc.

cresc.

mf

cresc.


f
mf
p


1.
2.
1.
2.
pp
pp
pp

pp cresc.

pp cresc.

pp cresc.

mf

mf arco

mf

p

p

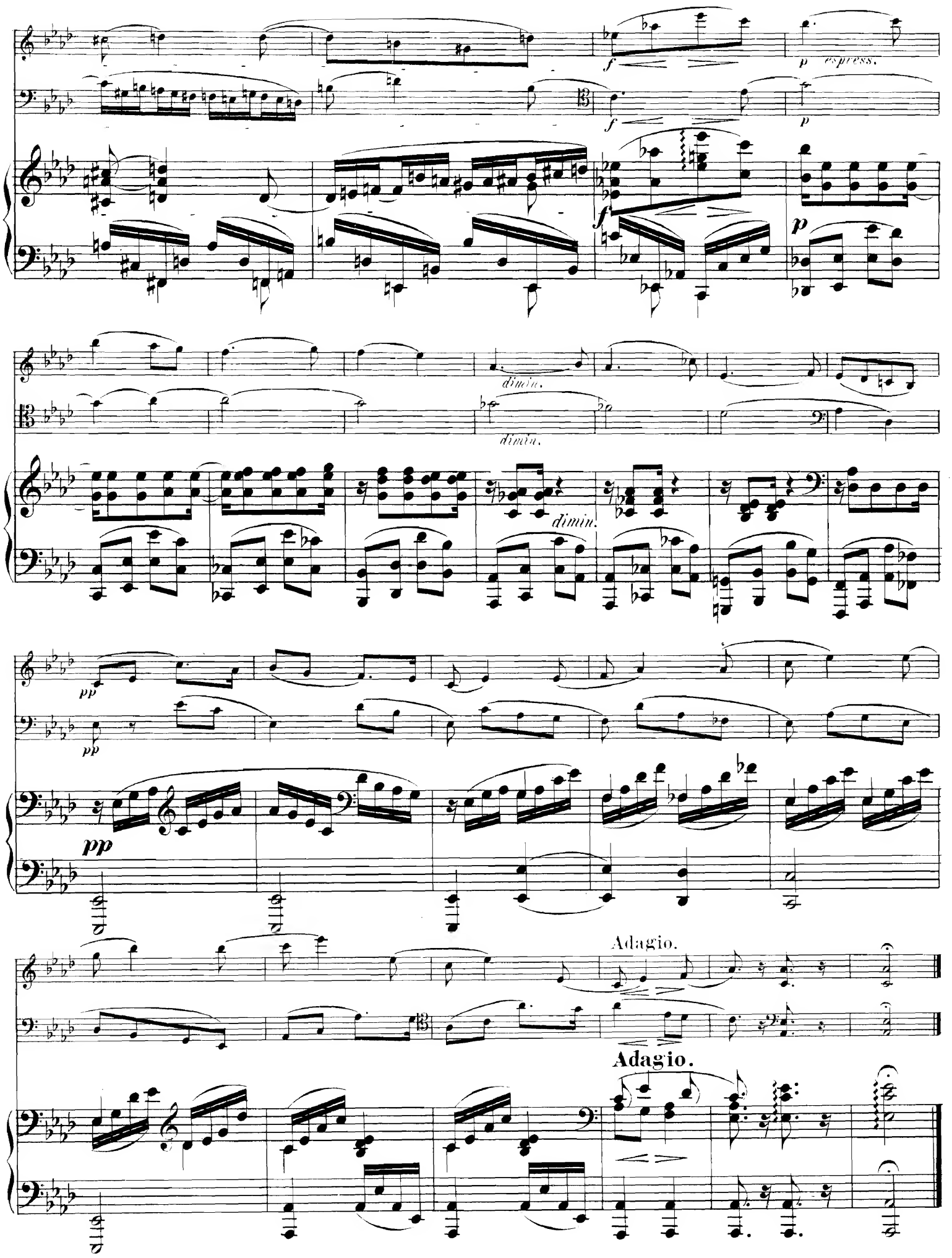
p

espress.

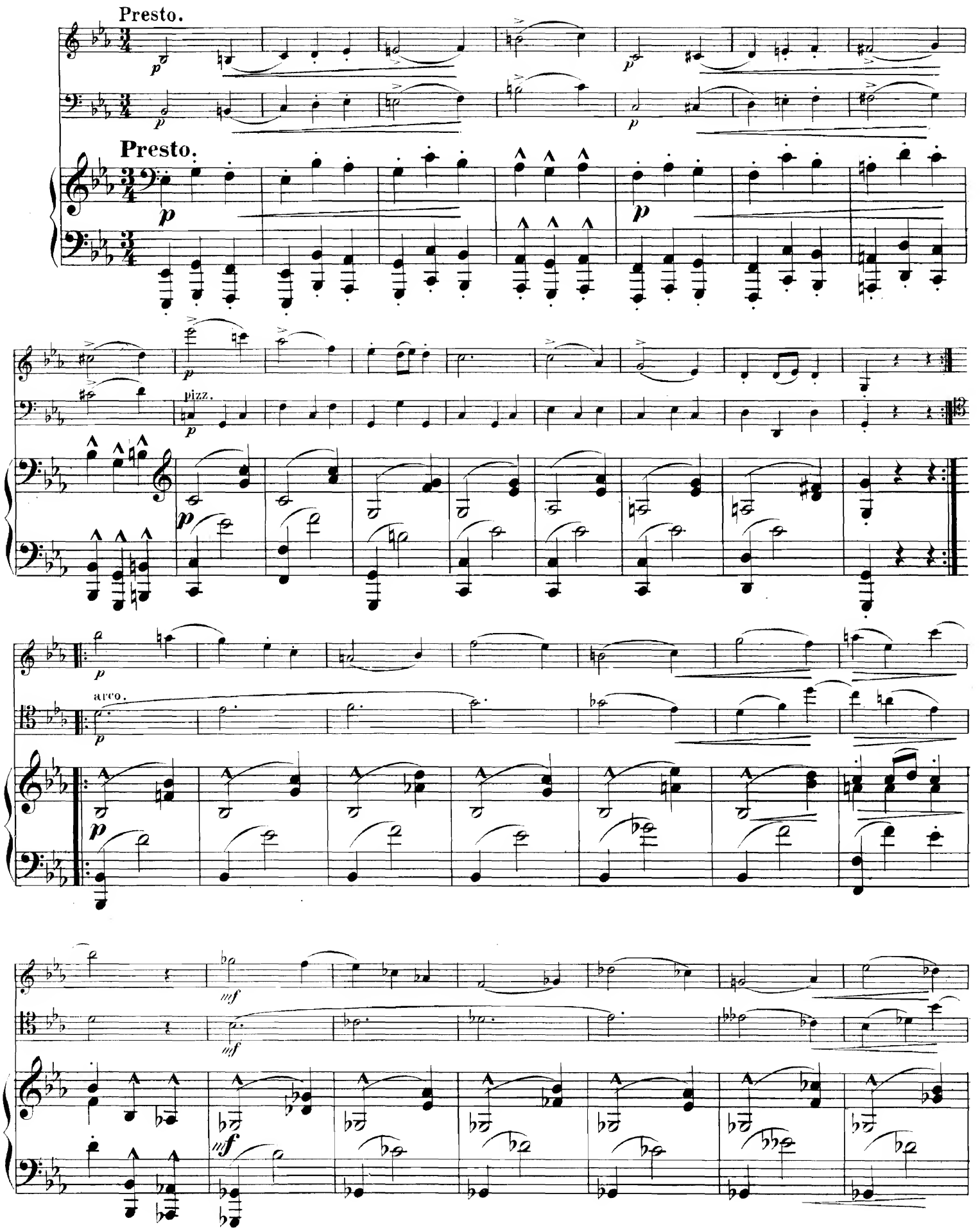
cresc.

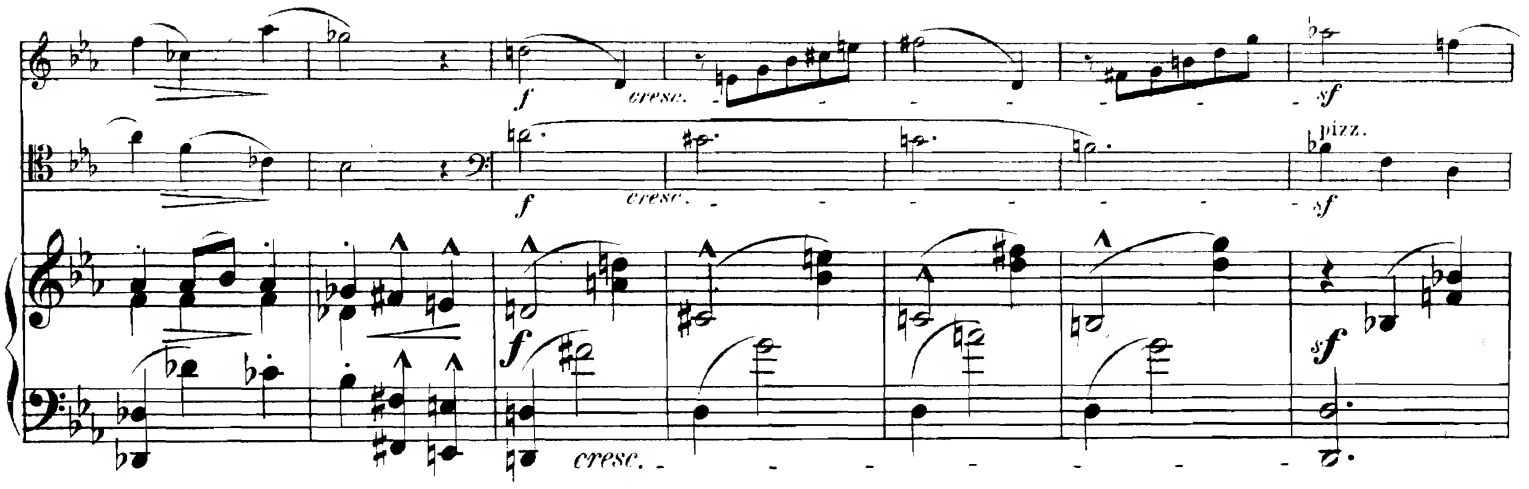
cresc.

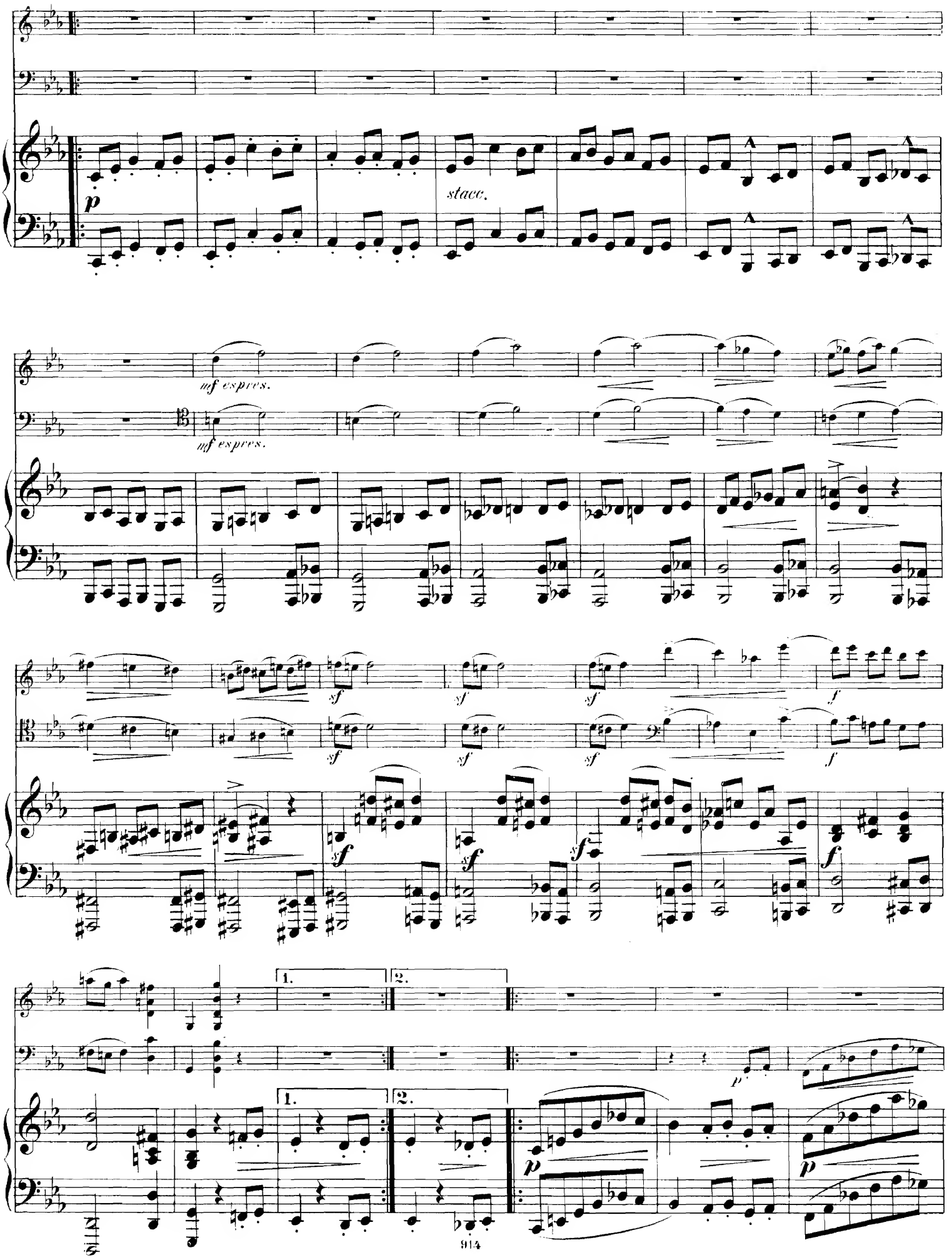
cresc.

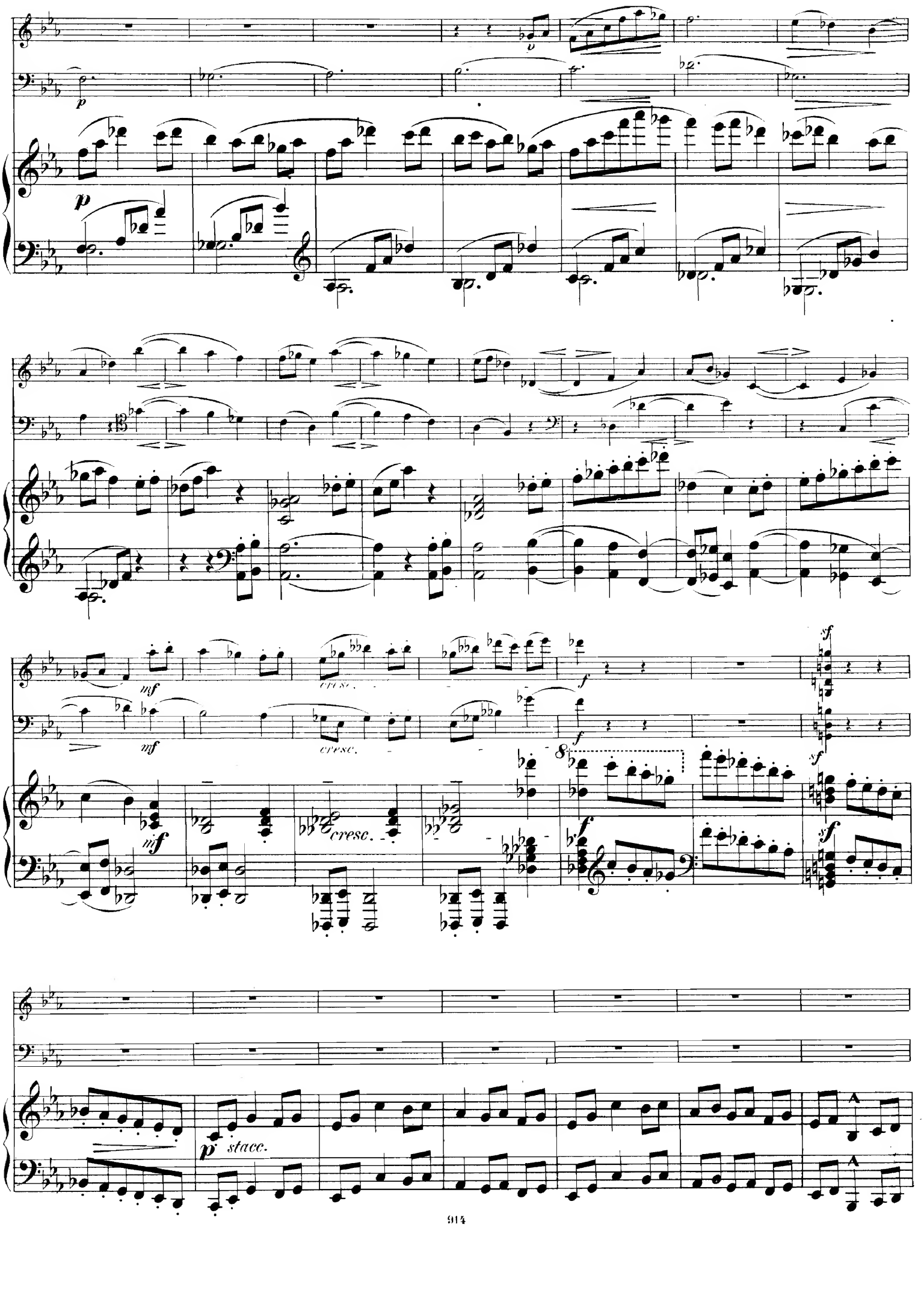

f
p espress.
f
p
f
p
dimin.
dimin.
dimin.
pp
pp
pp
Adagio.
Adagio.

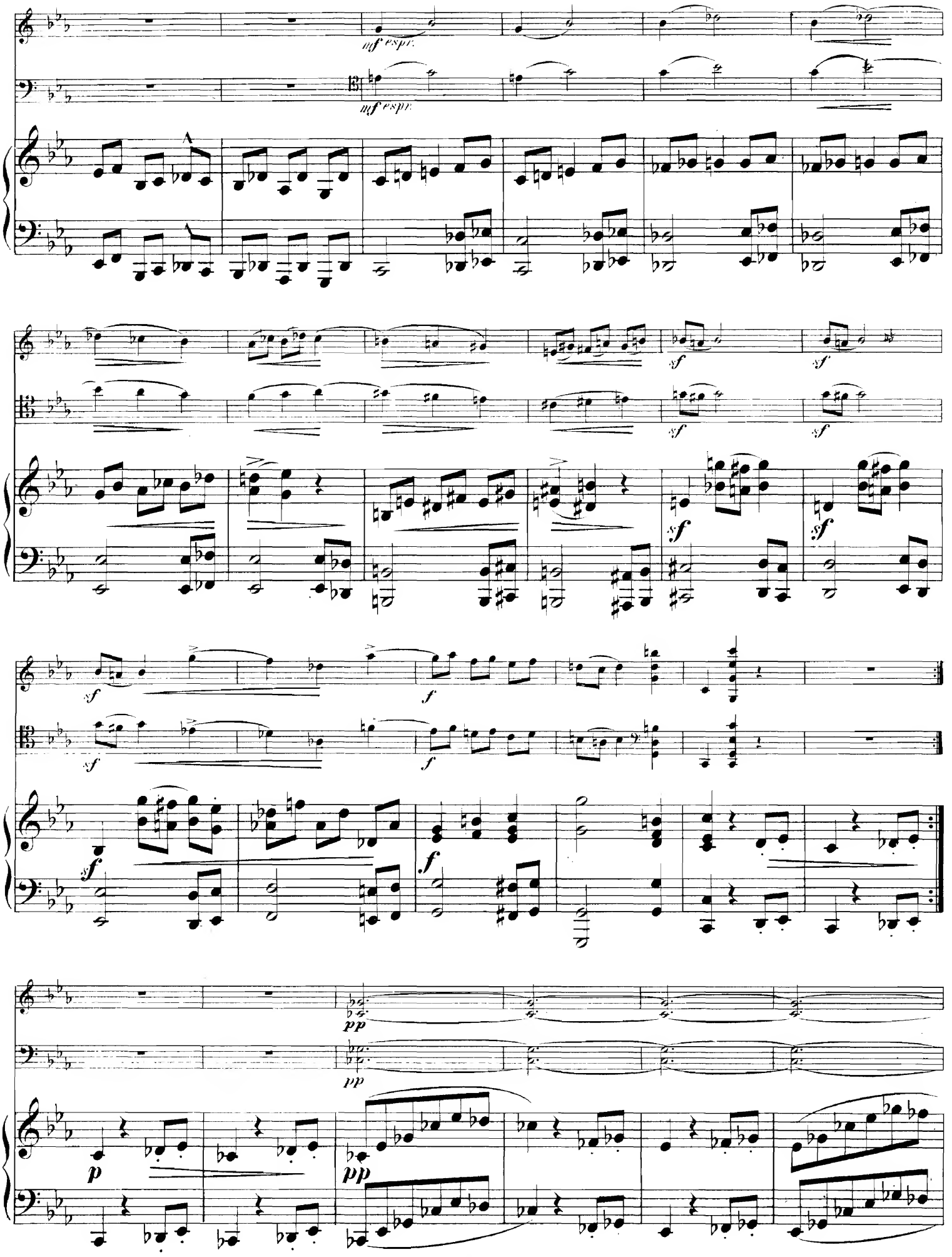
III.




f
cresc.
sf
pizz.
arco
ff
1.
2. Meno mosso.
mf
p


p
stacc.
mf espres.
mf espres.
sf
sf
sf
f
sf
sf
sf
f
1.
2.
1.
2.
p
p
p


p
mf
cresc.
f
sf
8
p stacc.
A

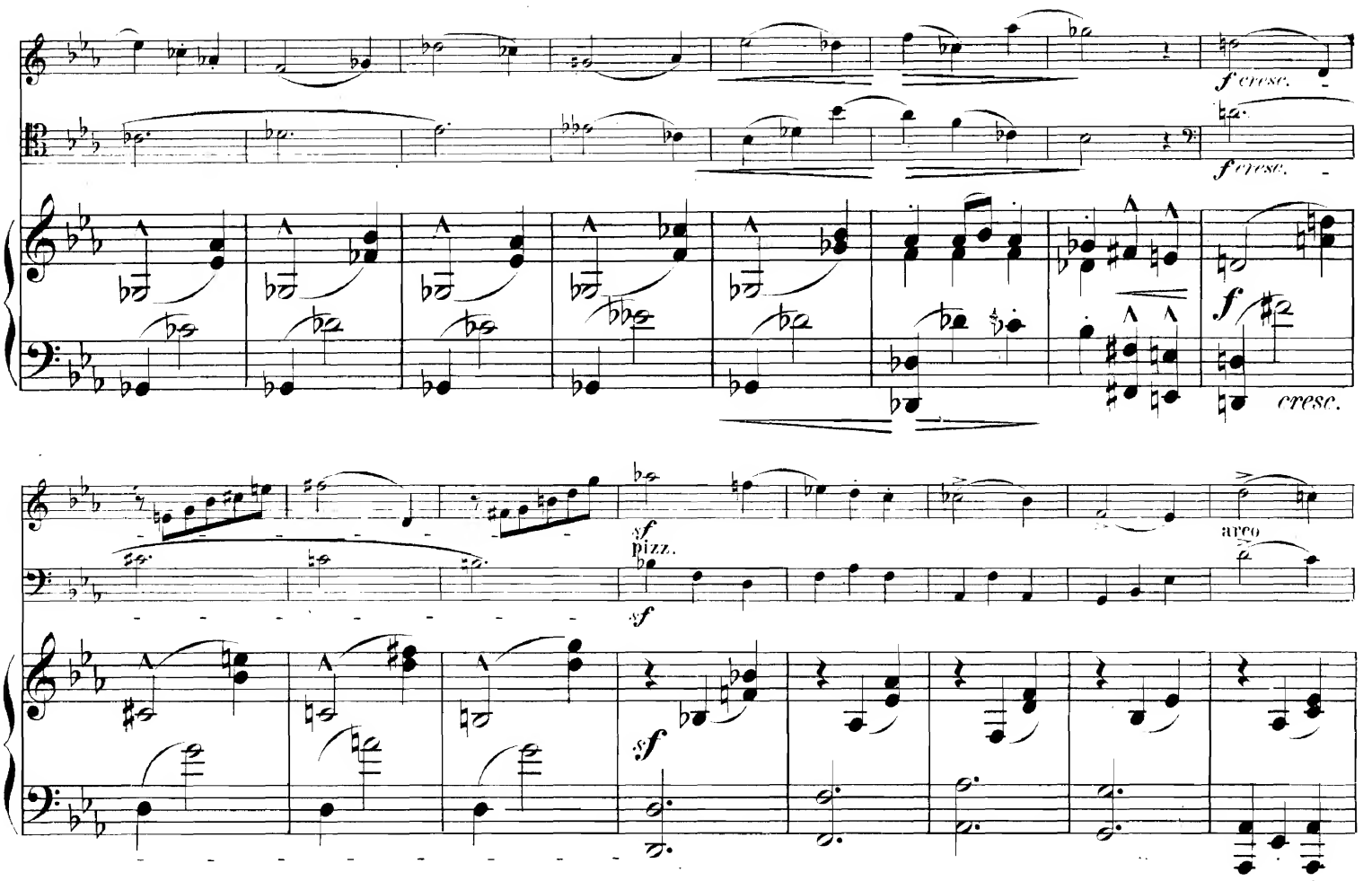

mf espr.
mf espr.
sf
sf
sf
sf
sf
f
sf
f
pp
pp
p
pp

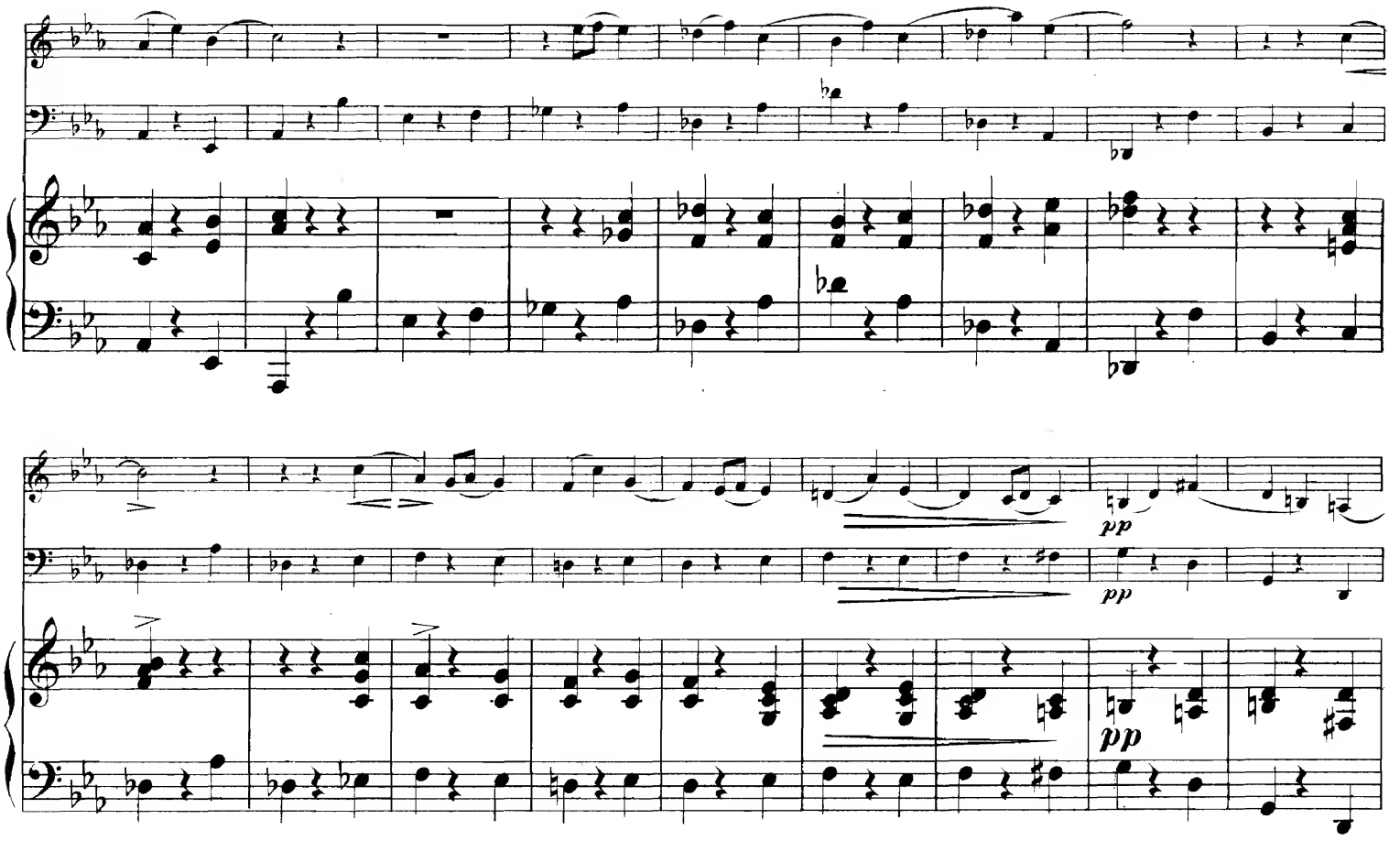
Tempo I.

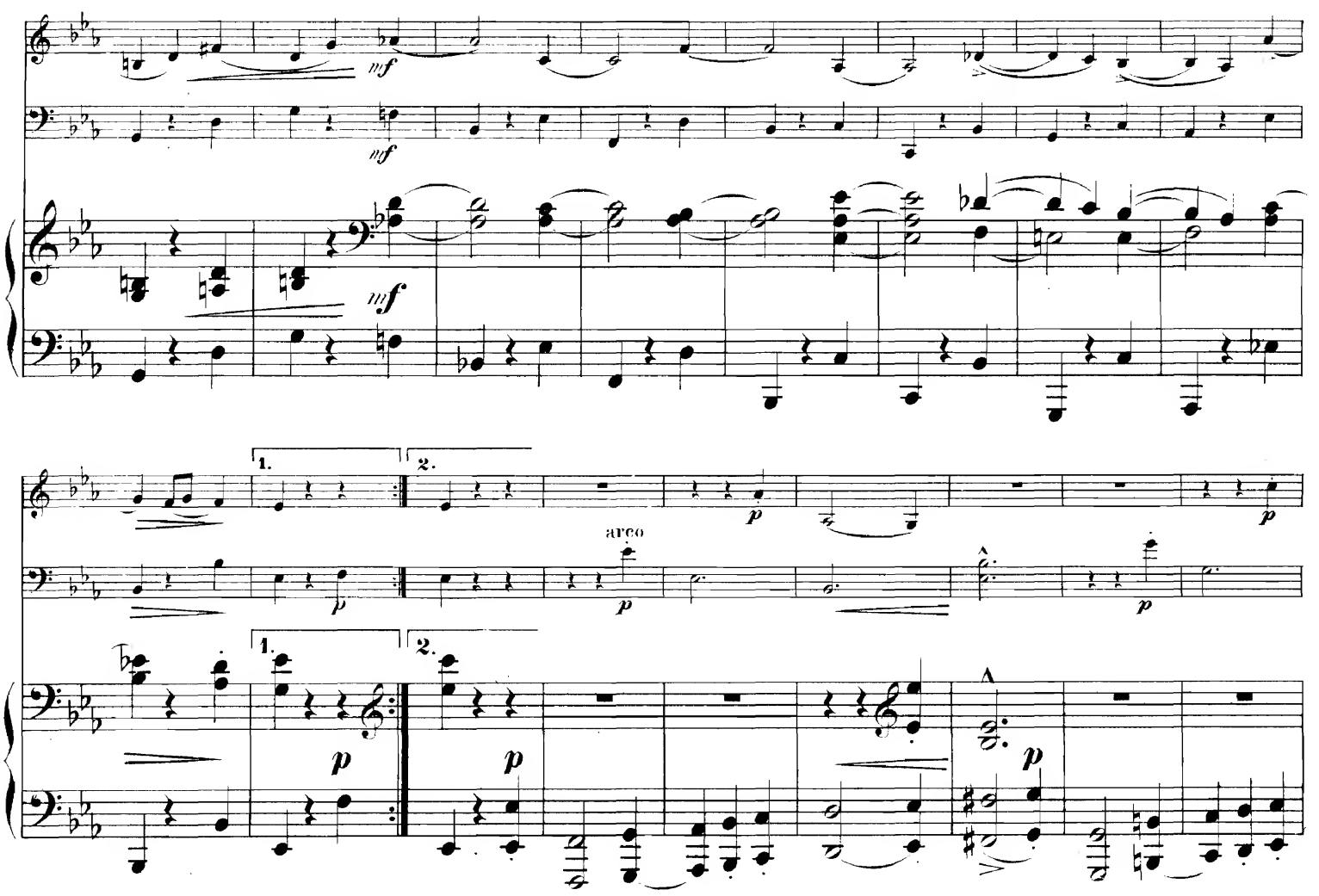
Tempo I.

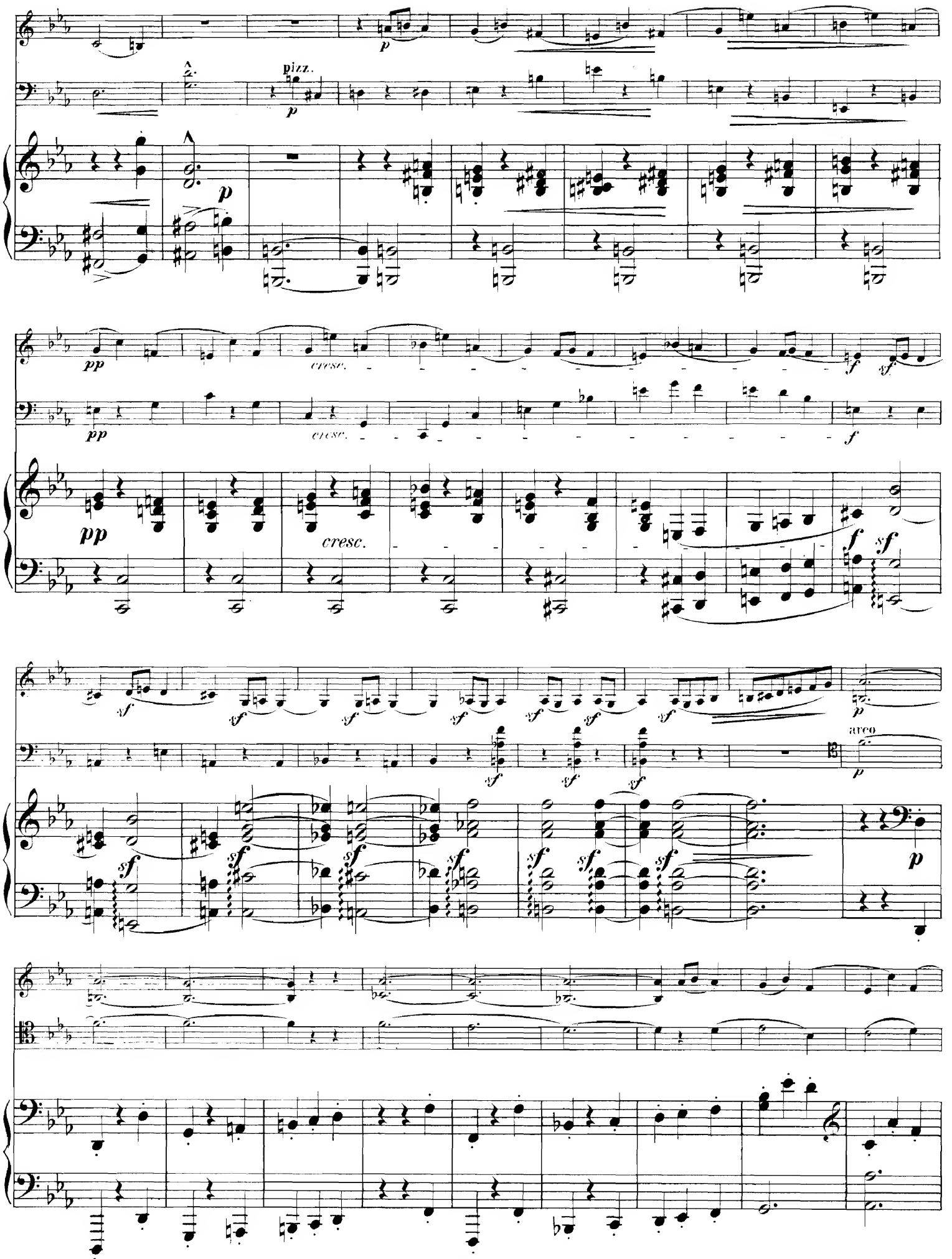
pizz.

arco


f cresc.
f cresc.
cresc.
sf
pizz.
sf
arco
sf
cresc.
ff
sf
cresc.
ff
sf
mf
p
pizz.
mf
p
mf
p


pp
pp
pp


mf
mf
mf
1.
2.
p
arco
p
p
1.
2.
p
p
A
p


pizz.
arco
cresc.

rallentando a tempo rallentando

Meno mosso. Tempo I.

dimin. rallentando

len - do len - tan - do

IV.

Lento.

pp

pp

Lento.

molto legato

pp

cresc.

cresc.

p

cresc.

mf

f

sf

mf

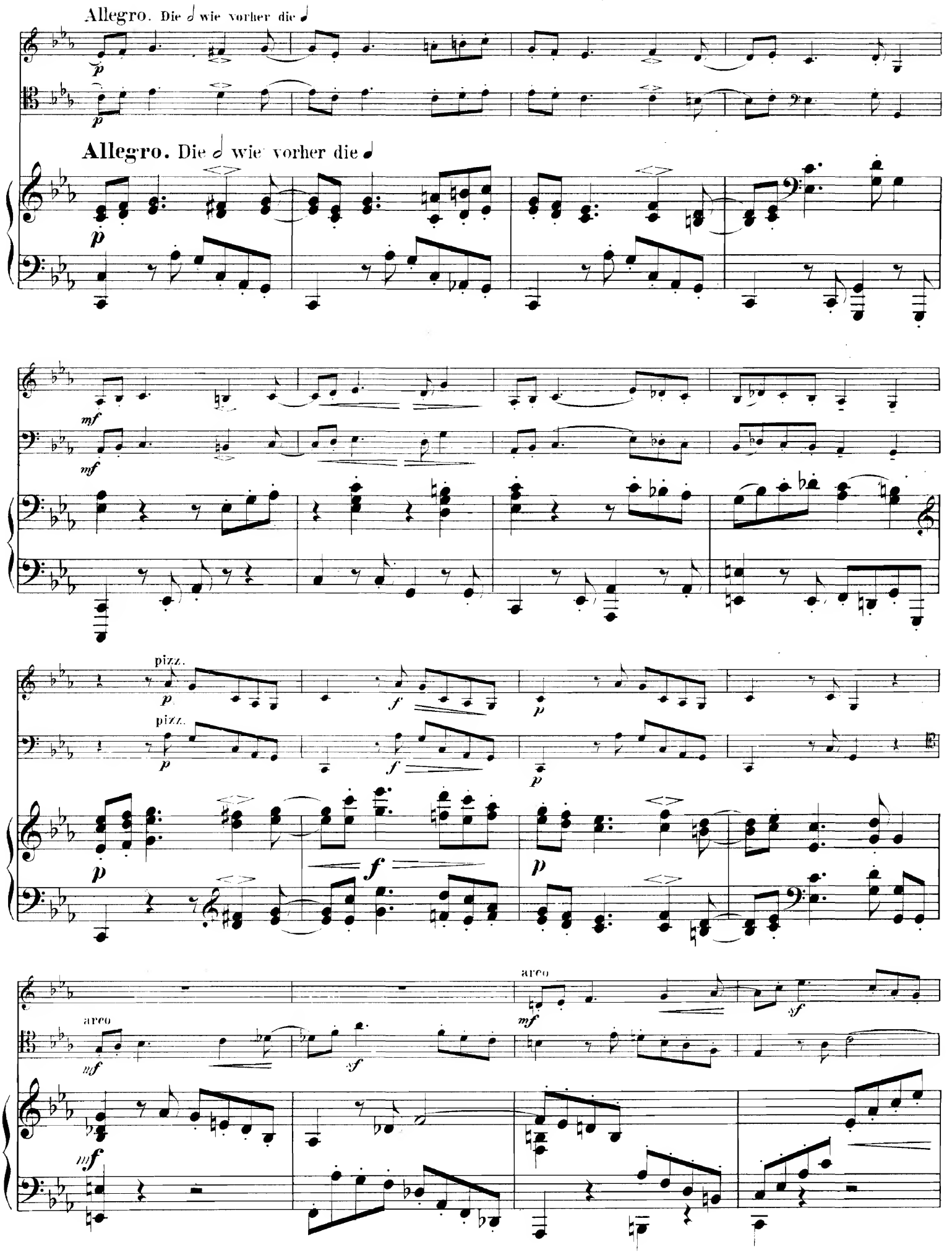
f

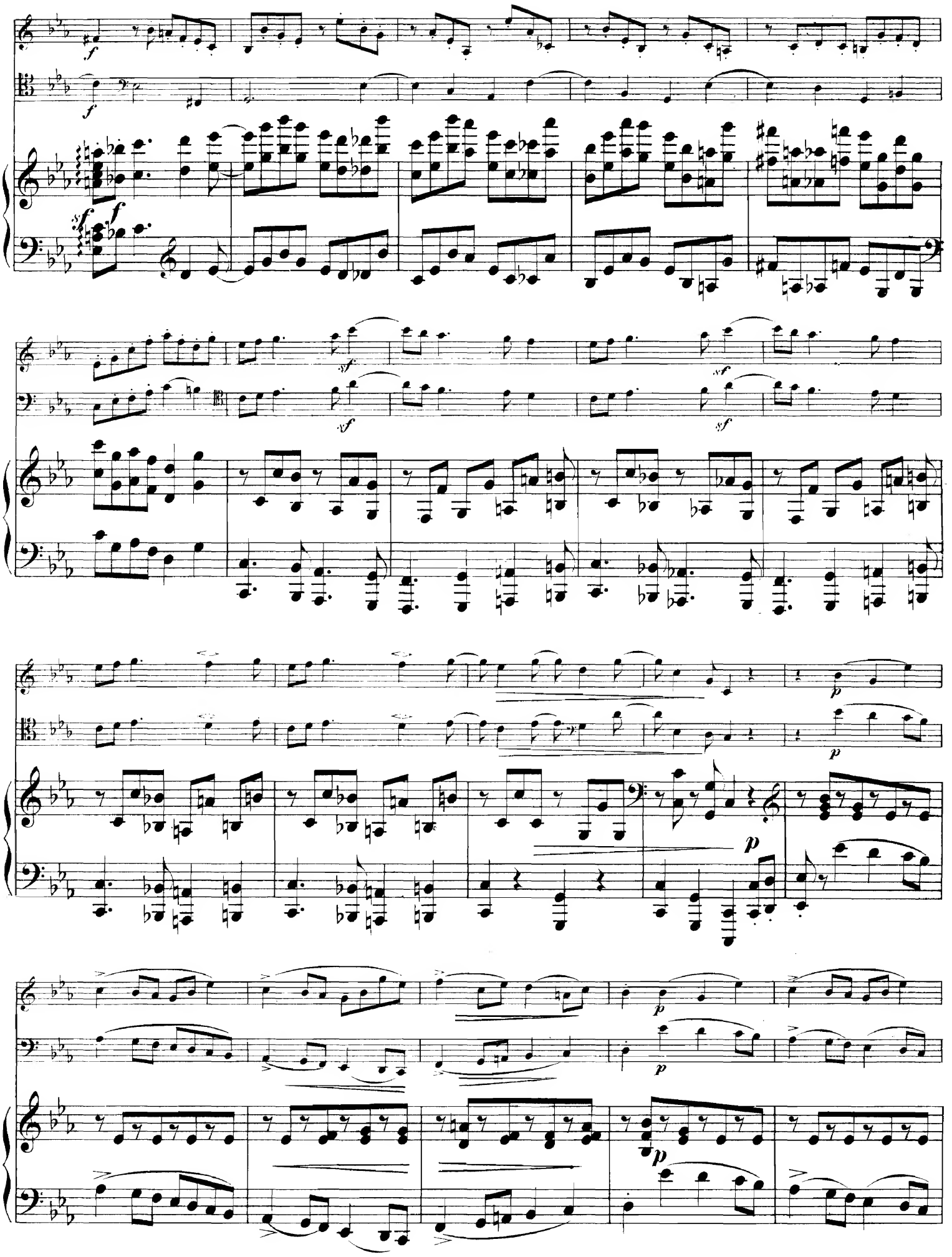
sf

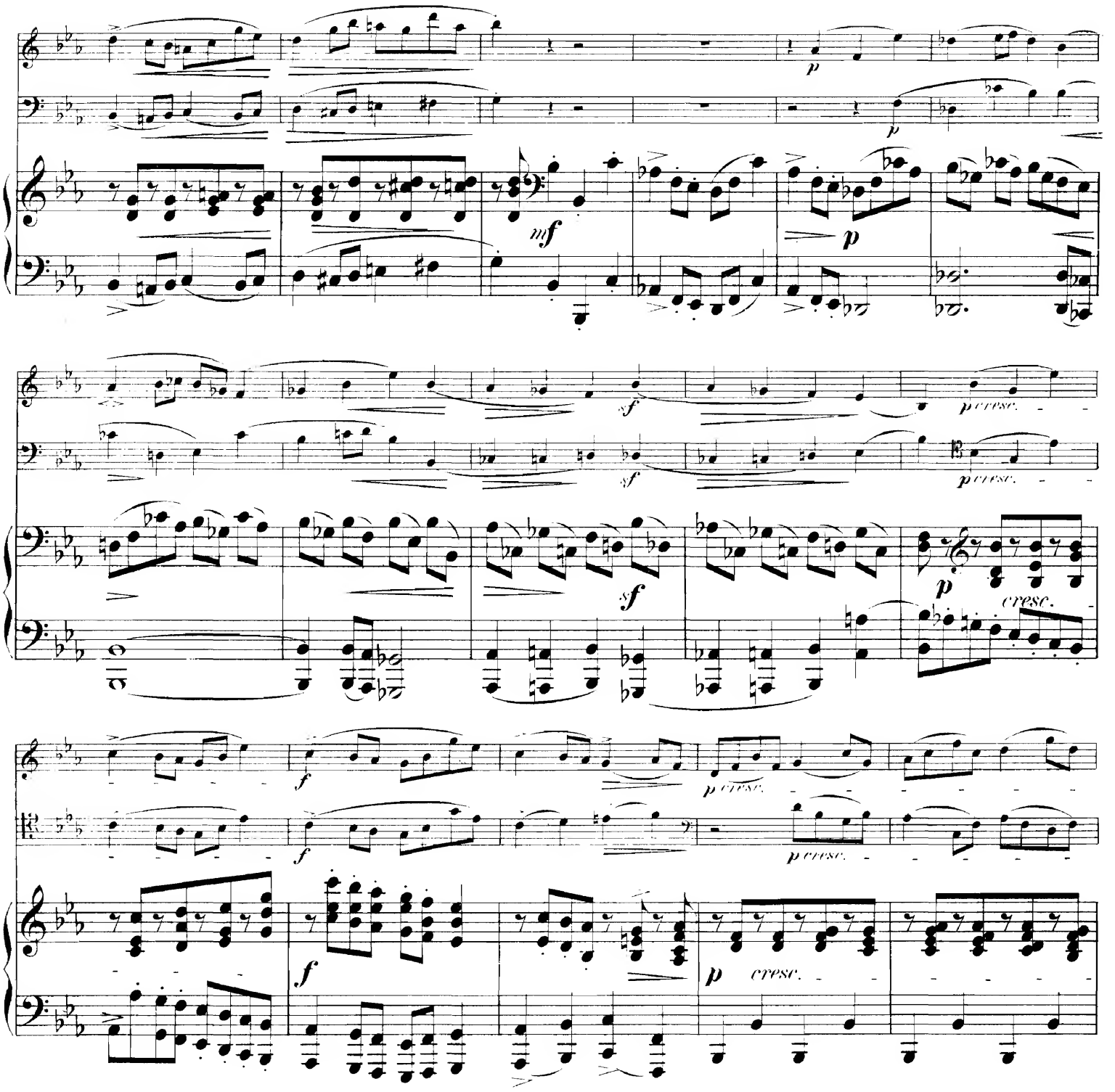
mf

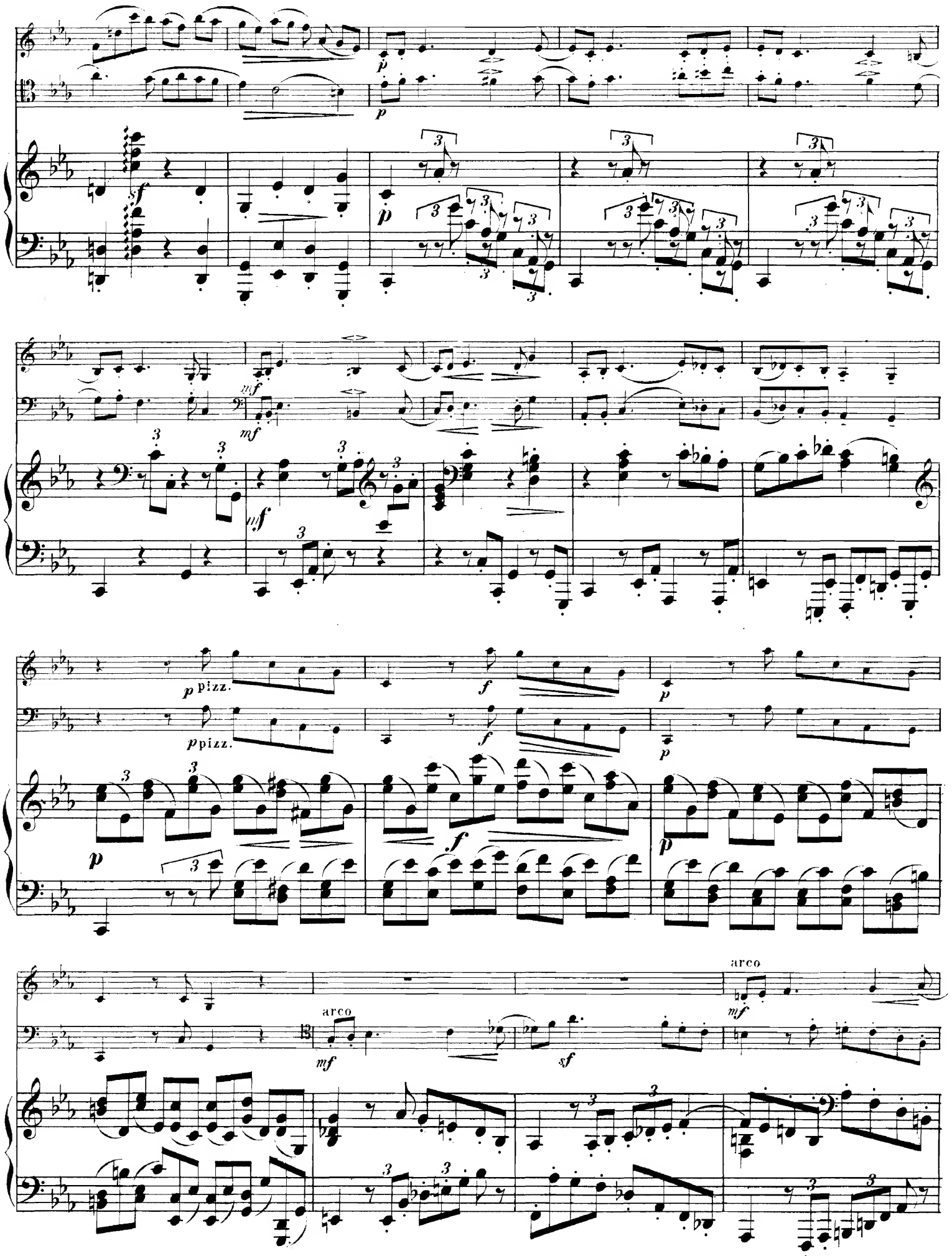
f

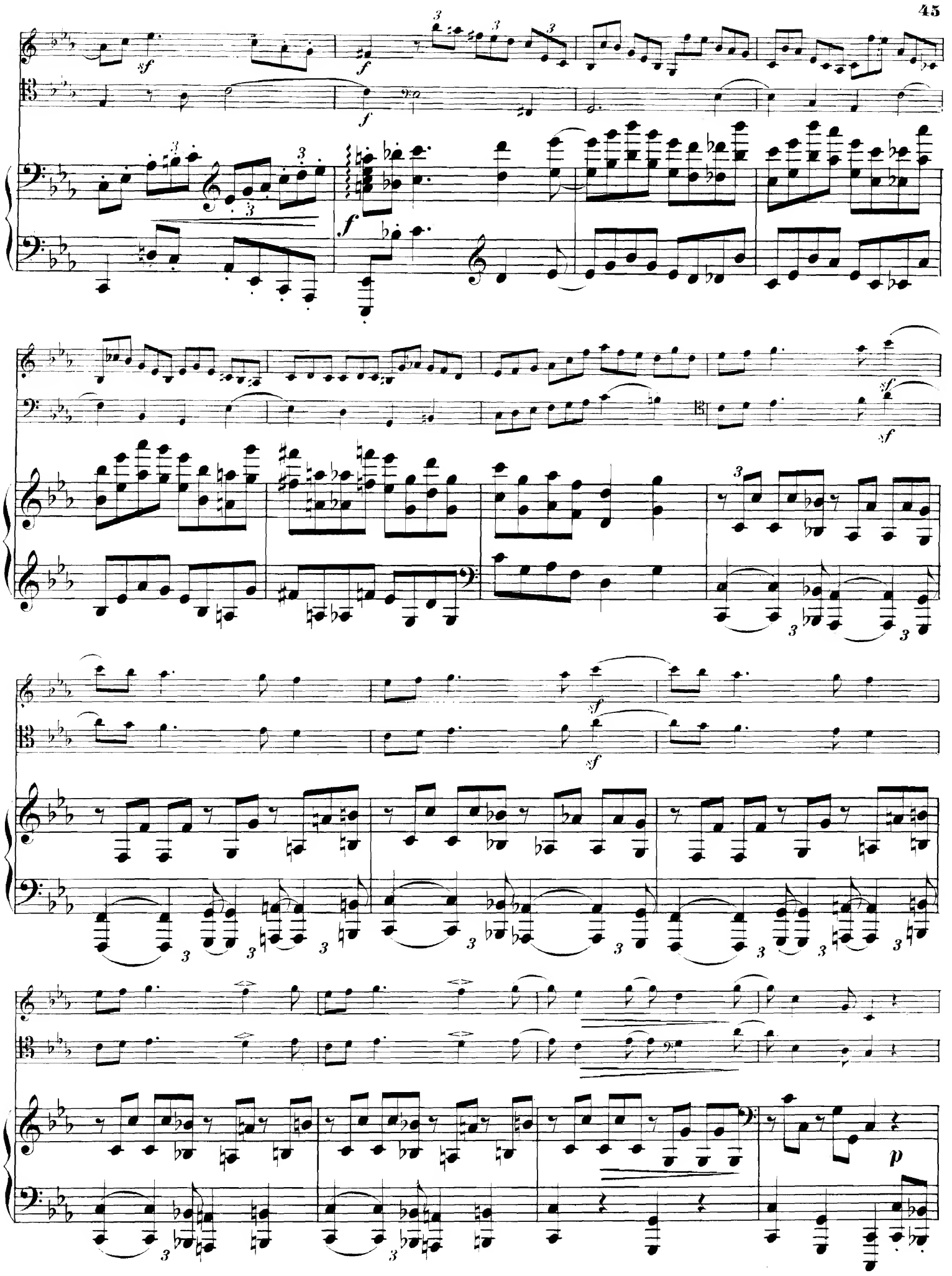
Allegro. Die 𝅗𝅥 wie vorher die ♩

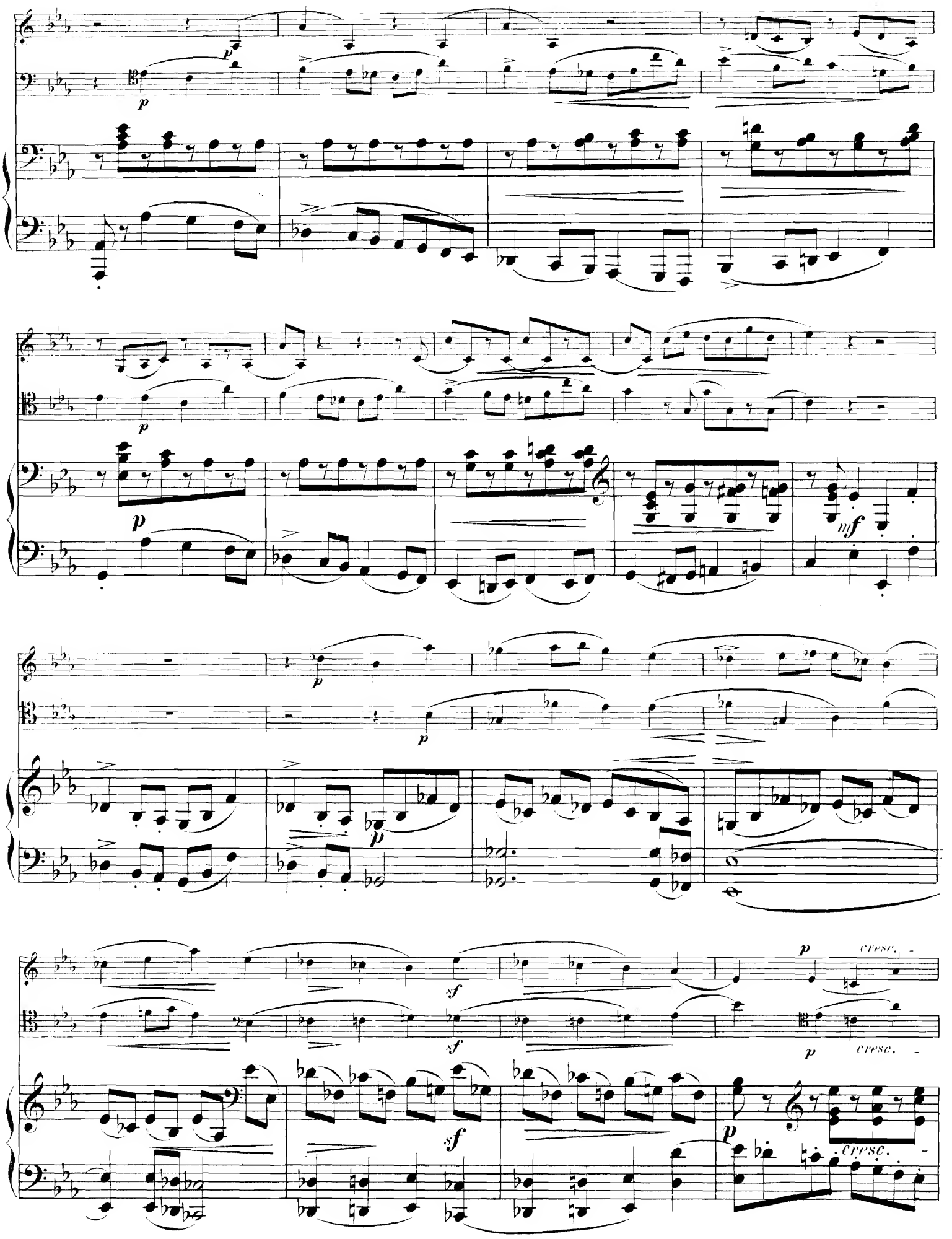


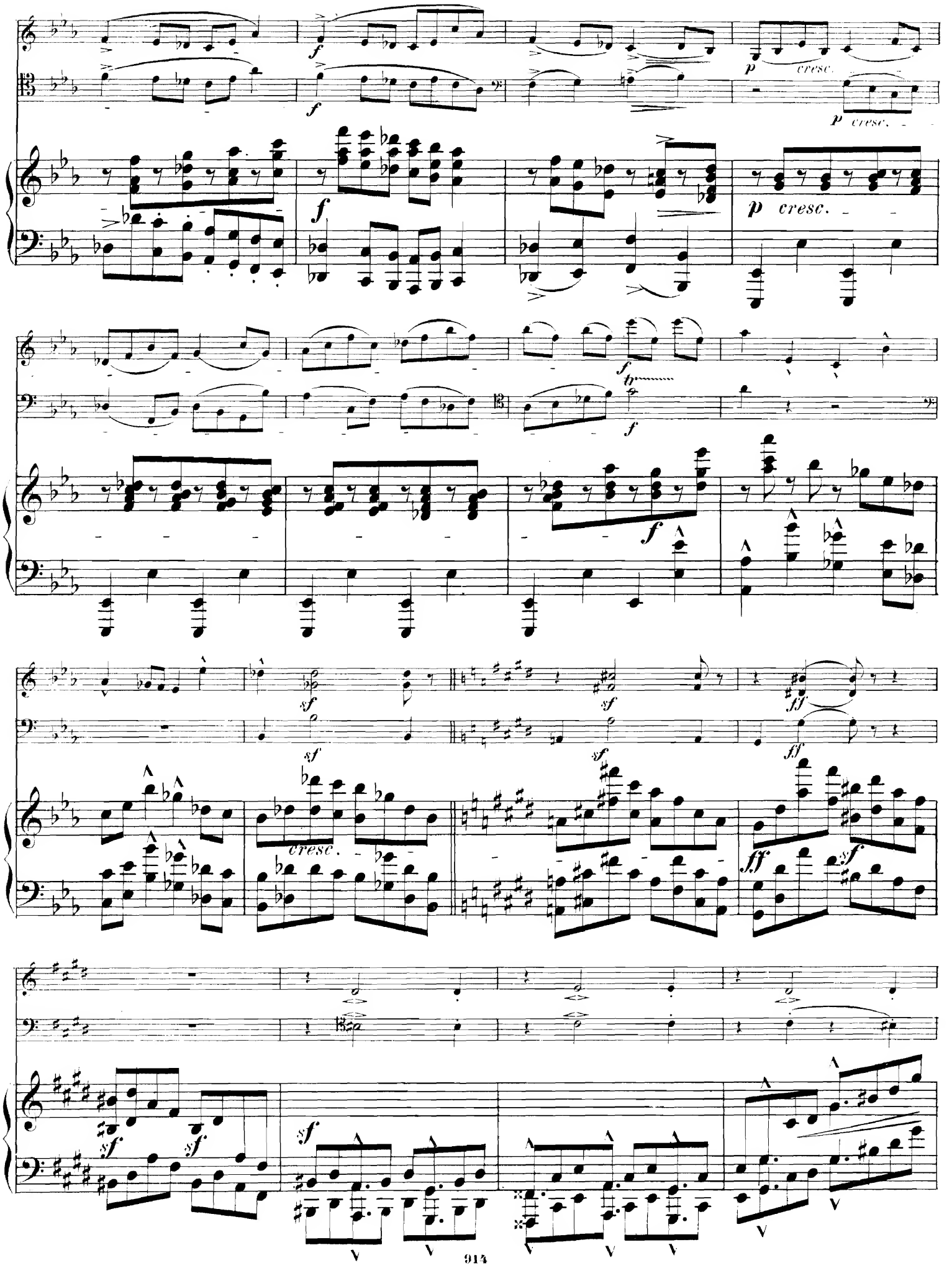


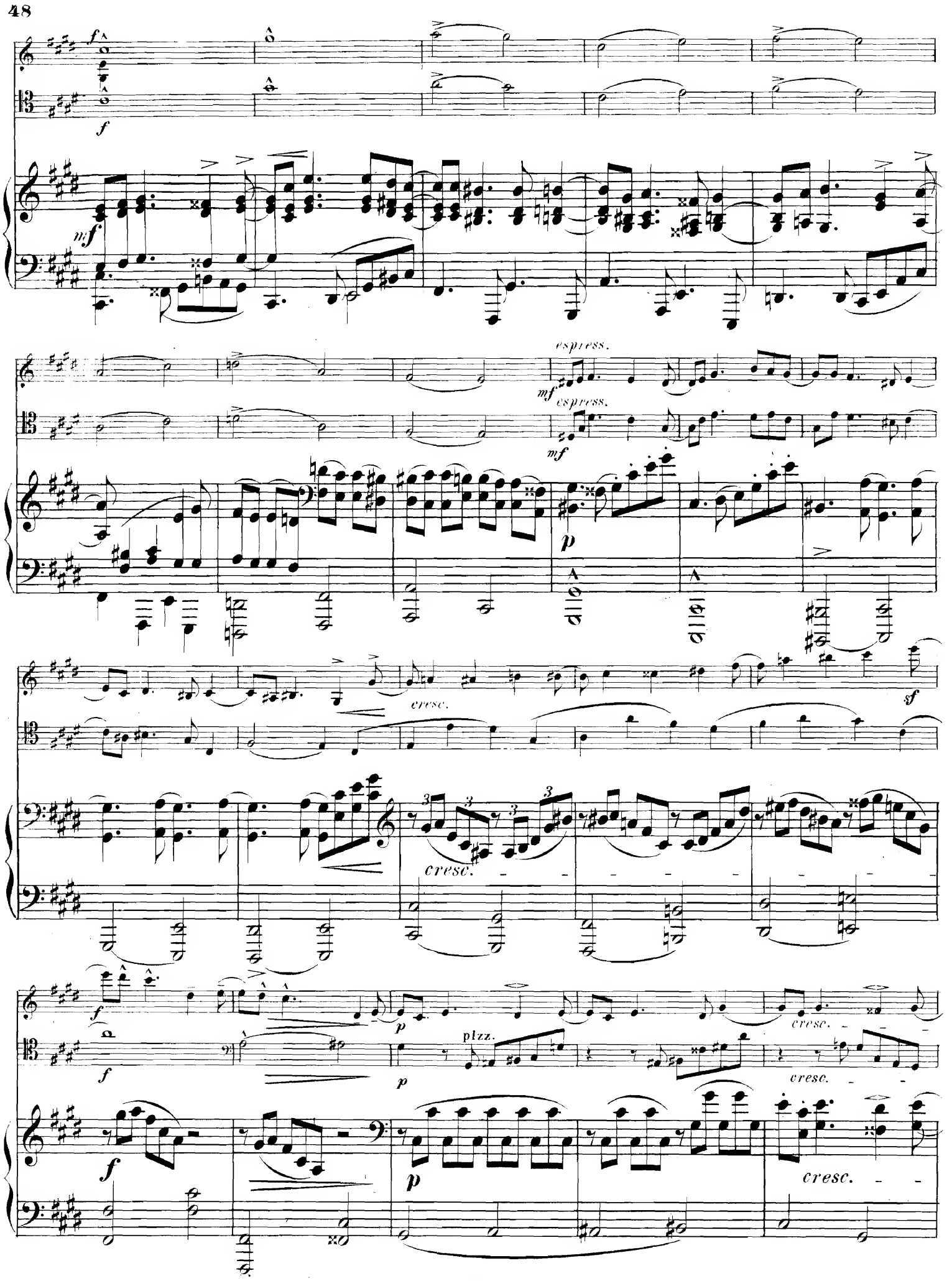

p
mf
p
sf
sf
p cresc.
p cresc.
sf
p
cresc.
f
p cresc.
p cresc.
f
f
p cresc.
f
f
sf


p
p
sf
p
mf
mf
mf
p pizz.
p pizz.
f
p
f
p
p
f
p
arco
mf
mf
sf
arco
mf




p
p
p
p
p
p
p
sf
sf
sf
p
cresc.
p
cresc.
p
cresc.
mf


f
p cresc.
f
tr
sf
ff
fff
sf
cresc.


f
f
mf
espress.
mf
espress.
p
cresc.
sf
cresc.
f
p
pizz.
cresc.
f
p
cresc.

mf

mf

arco

mf

sf sf sf sf ff ff

f

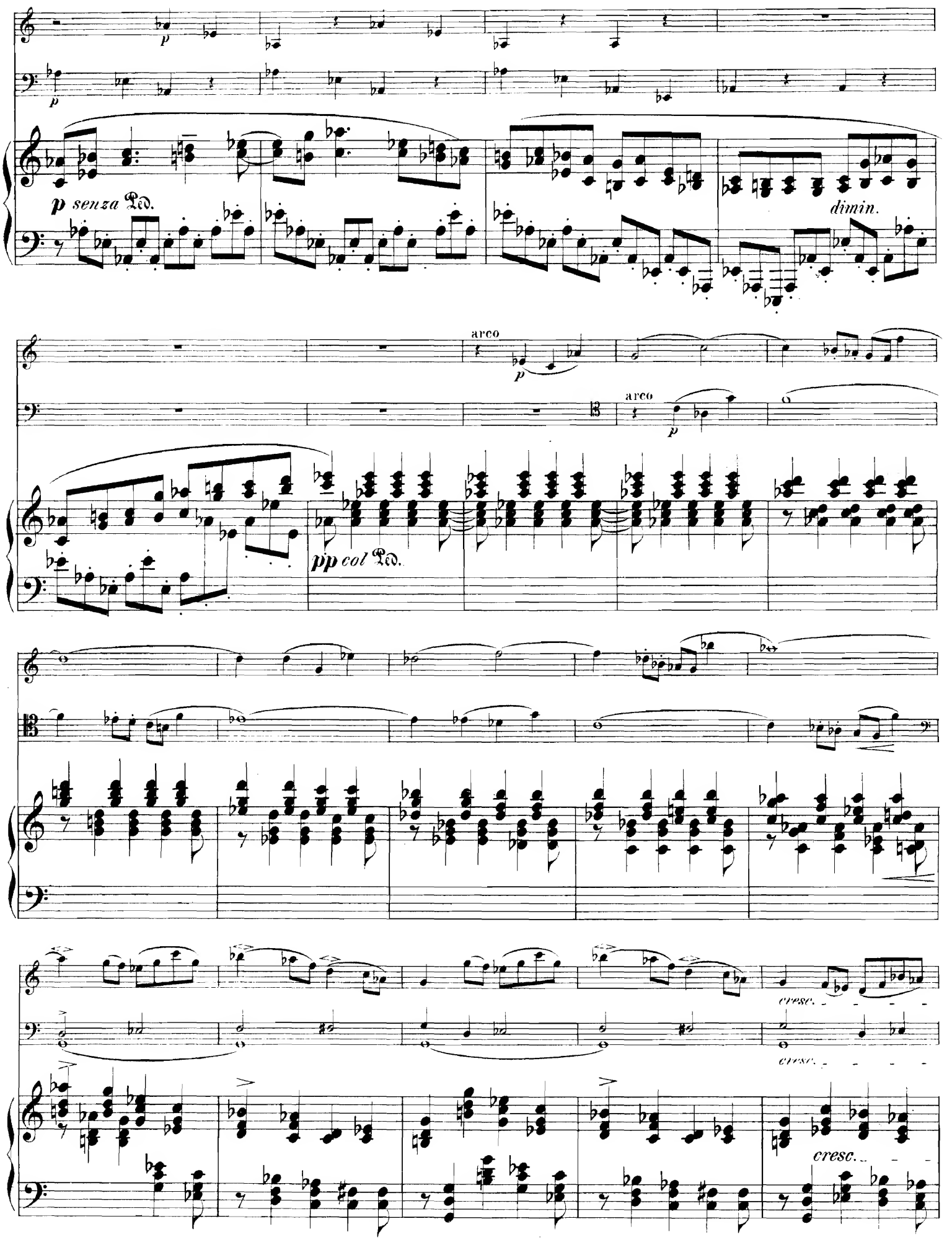
ff

pizz.

p pizz.

p

p


p
p
p senza Ped.
dimin.
arco
p
arco
p
pp col Ped.
cresc.
cresc.
cresc.

rallent. a tempo

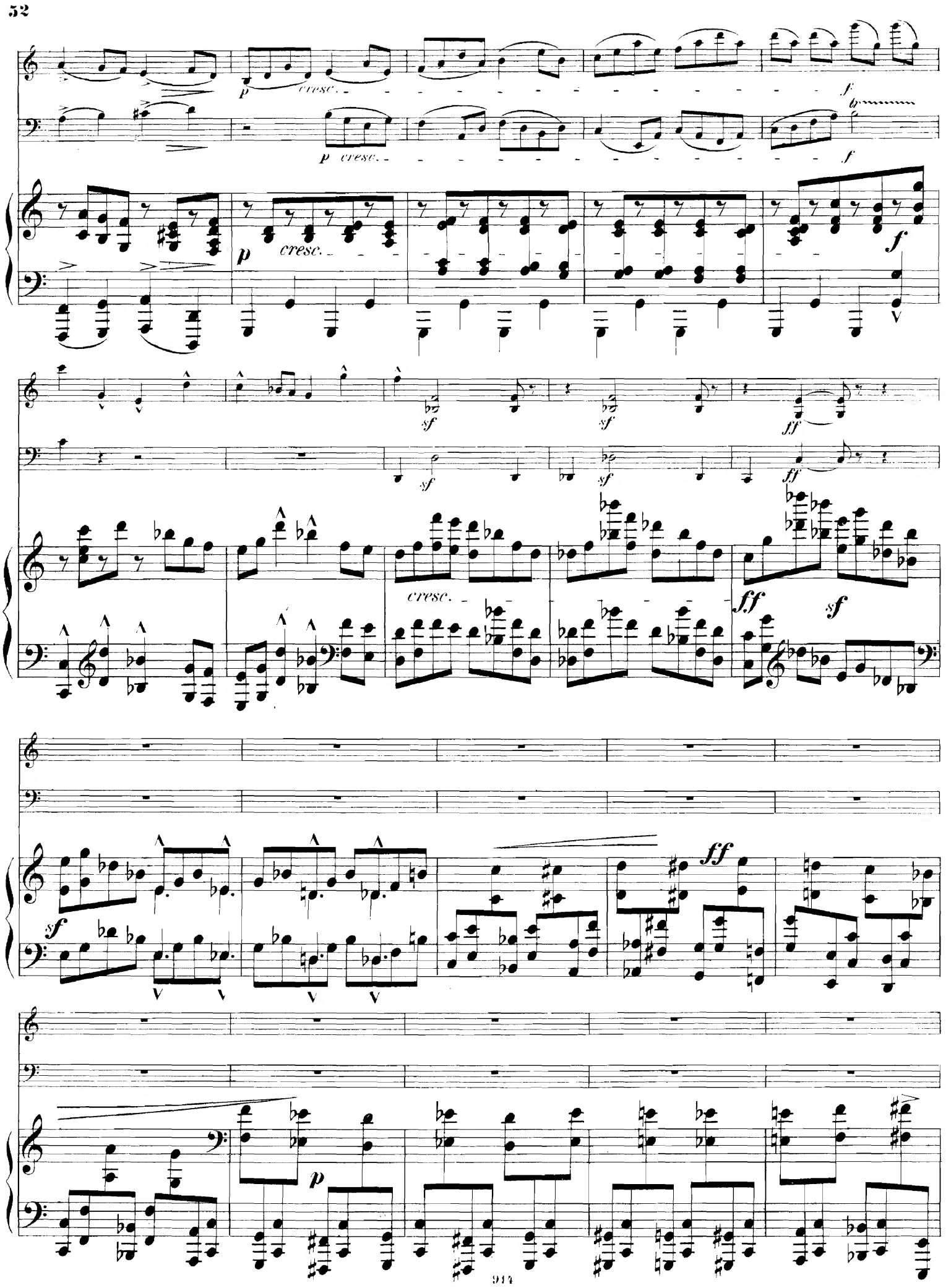
rallent. a tempo

rallent. a tempo

8

cresc.

cresc.


p cresc.
f
sf
ff
V

cresc.

cresc. di molto

f

8

ff

mf

sf

mf

sf

poco

dimin.

mf

stacc.

f

f

f

sf cresc. sf sf sf

cresc.

cresc.

Gleiche Achtel.

sf molto ritard. sf sf ff p

molto ritard. ff p

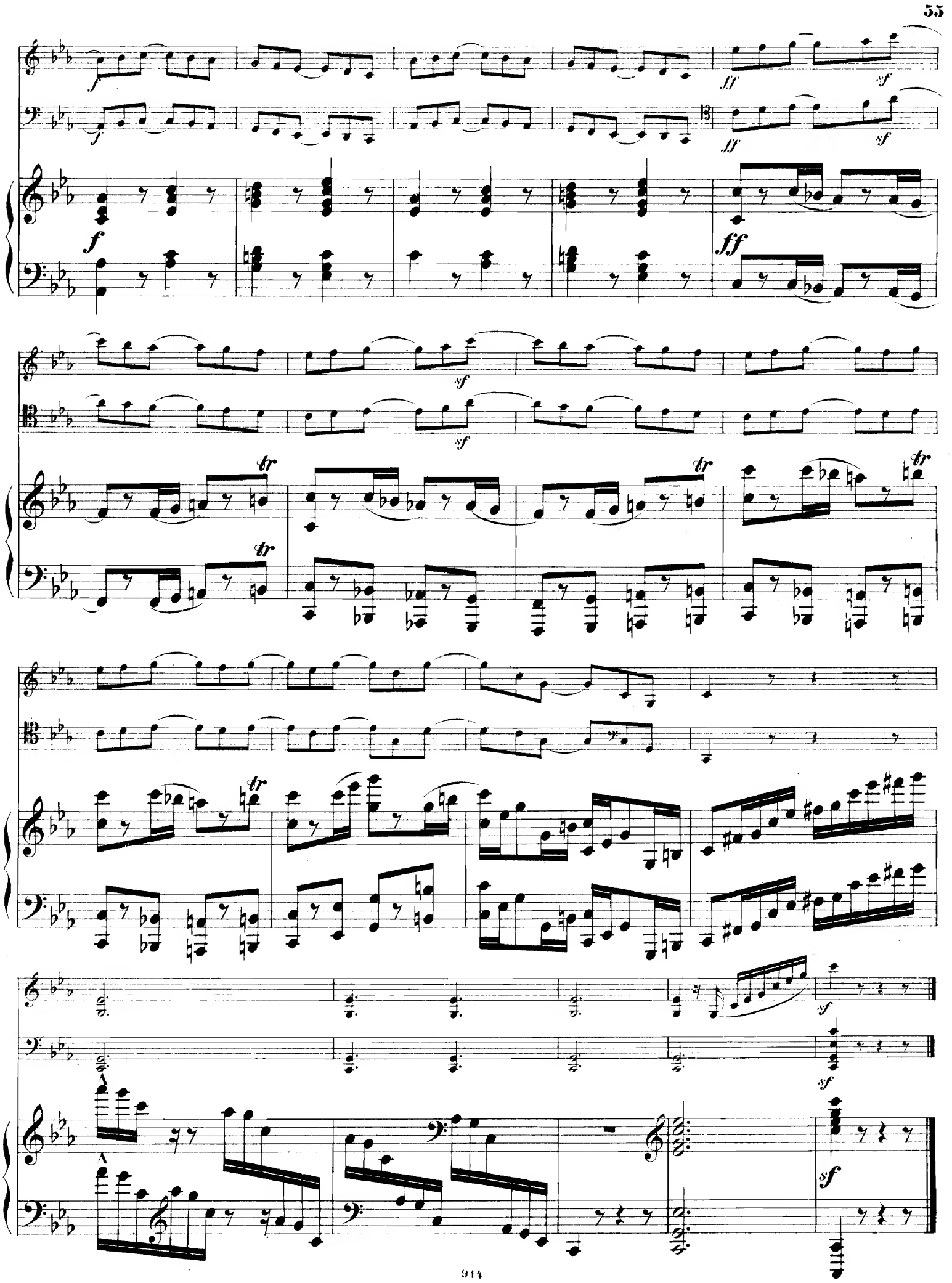
8

molto ritard. ff p Gleiche Achtel.

cresc.

cresc.

mf cresc.


f
ff
sf
tr

2046

KOMPOSITIONEN

VON

M. ENRICO BOSSI

Instrumental-Musik.

Für Orchester.

		ℳ
Op. 126.	**Suite** (Praeludium — Fatum — Kermesse).	
	Partitur . . . . . netto	30.—
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	No. 2. Menuet et Musette pour Violoncelle et Piano	2.—
	Edition pour Basson et Piano	2.—
	No. 3. Rêverie pour Violoncelle et Piano . . .	2.—
Op. 127	No. 5. **Serenatina** pour Piano et Violon .	1.50

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Op. 127	No. 1. **Minuetto**	2.—

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	Orgelstimme . . . . . netto	4.50
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	No. 1. Bénédiction nuptiale pour Violoncelle et Orgue	1.50
	Edition pour Alto et Orgue	1.50
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Instrumental-Musik.

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		ℳ
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	No. 1. Elévation	1.50
	No. 2. Noël	1.50
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	No. 1. Entrée Pontificale	1.50
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Vokal-Musik.

		ℳ
Op. 83.	**Missa pro defunctis** für gemischten Chor mit Harmonium- od. Orgelbegleitung ad lib.	
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	Partitur . . . . . netto	2.—
	Chorstimmen: Sopran, Alt, Tenor, Bass . je netto	—.30
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	Orchesterstimmen . . . . . netto	80.—
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	Orchesterstimmen: Violine I, II, Bratsche, Violoncell, Contrabass . . . . . je netto	5.—
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	Chorstimmen: Sopran, Alt, Tenor, Bass je netto	2.—
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	Stimmen: Sopran, Alt, Tenor, Bass I, II . . je	—.30

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